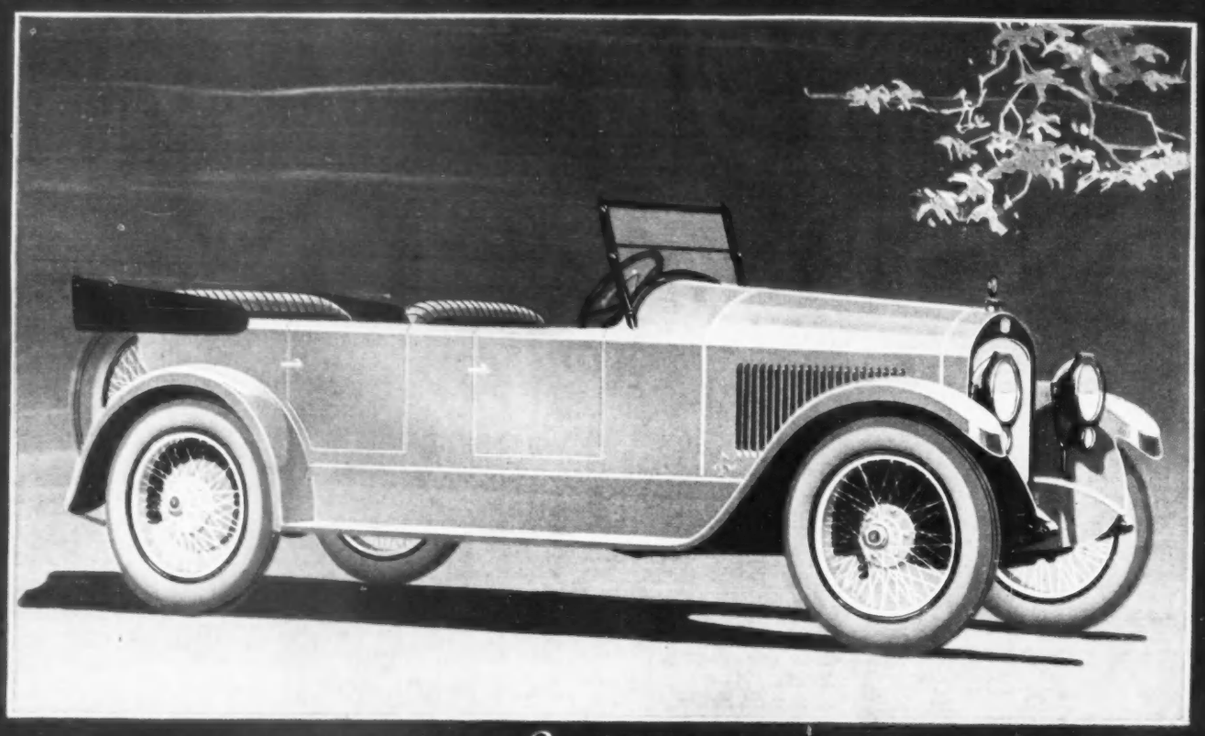
Holiday Number

VOGUE

Dec. 15-1919
Price 35 Cts.

The Vogue Company
CONDÉ NAST *Publisher*



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This is Futurist A210, of sheerest nainsook. Same in bodice style B210. The Futurist store nearest you will be given upon request.

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Vol. No. 54, No. 12
Whole No. 1133

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EXCLUSIVE weaves, originality in design, real creative beauty, an authoritative anticipation of style, and a dependable, uniform quality have standardized

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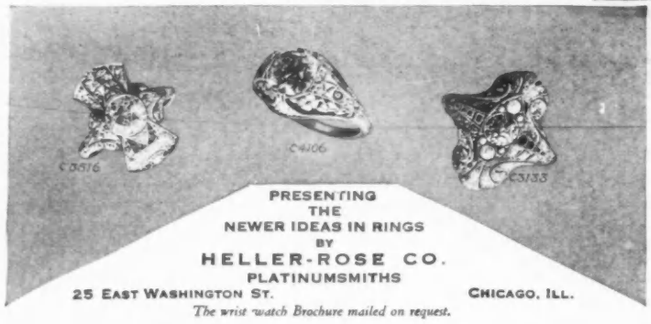

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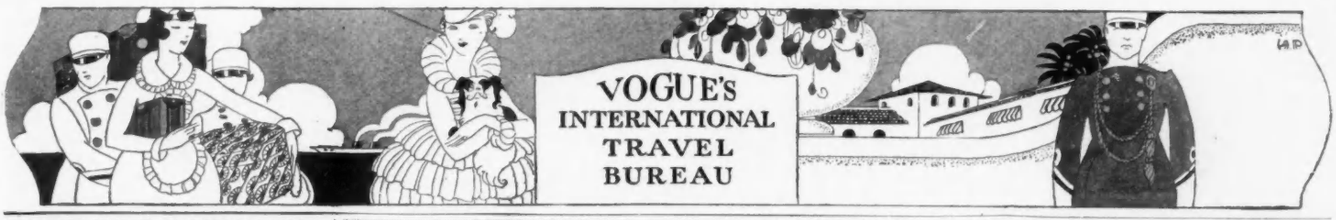

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Very desirable for women traveling alone

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Vogue International Travel Bureau

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The two magnificent and well-known steamers of the GREAT WHITE FLEET, the

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have been secured. They will sail from New York on Feb. 7, Feb. 28 and Mar. 27, respectively, and will cruise to

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The arrangements include a series of attractive shore excursions.

The dates have been chosen with care so as to ensure the utmost in LEISURE, ENJOYMENT AND COMFORT.

Write now for full particulars and book early.

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Pre-eminent for social events of every character: weddings, private or public dinners, dances, banquets, receptions. The most beautiful ballroom in New York and suitable smaller rooms for afternoon or evening occasions

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Albert Keller
General Manager

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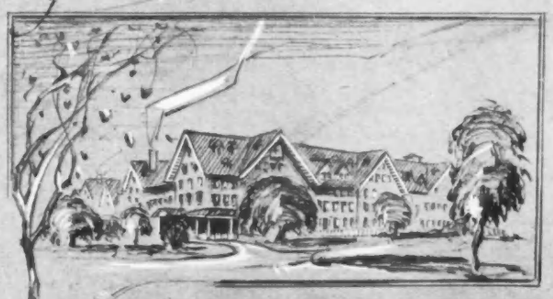

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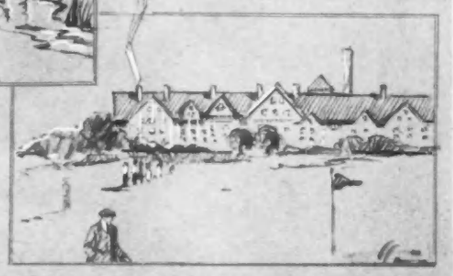

Pinehurst greets its many friends this season with extensive additions to its world-famed and unexcelled facilities for Sports.

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Send 25c in stamps for sample brulin in souvenir box. Address "Ole Mammy" Dept.

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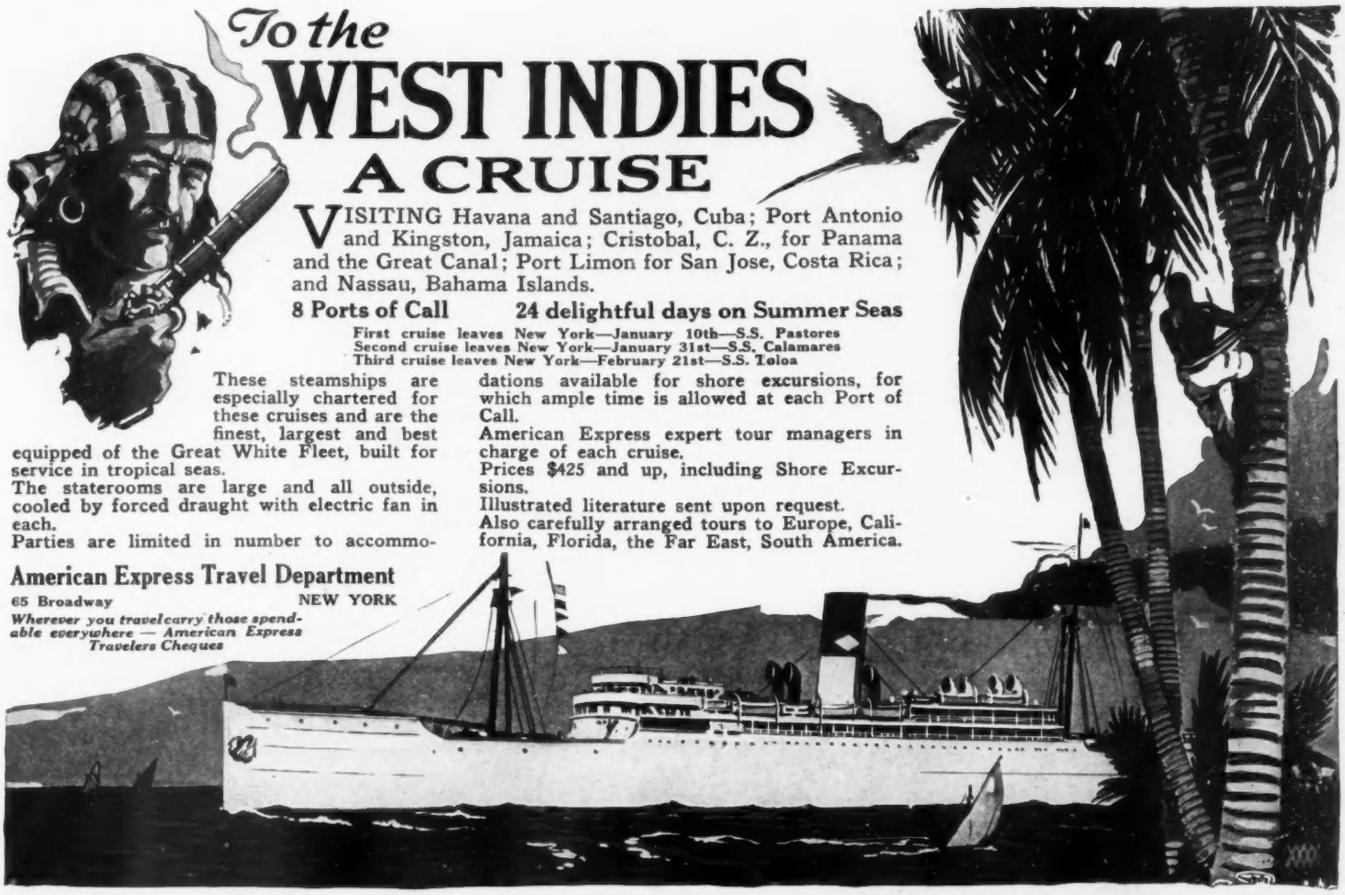

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8 Ports of Call **24 delightful days on Summer Seas**

First cruise leaves New York—January 10th—S.S. Pastores
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These steamships are especially chartered for these cruises and are the finest, largest and best equipped of the Great White Fleet, built for service in tropical seas.
The staterooms are large and all outside, cooled by forced draught with electric fan in each.
Parties are limited in number to accommodations available for shore excursions, for which ample time is allowed at each Port of Call.
American Express expert tour managers in charge of each cruise.
Prices $425 and up, including Shore Excursions.
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On the Beautiful Caloosahatchee River

Season Jan. 3rd to April 10th.

Excellent 18-Hole "Ross" Golf Course. Fine Fishing and Hunting. Tennis on hotel grounds. Motoring, riding, yachting. Sulphur swimming pool. Elevator. Orchestra. Superior Cuisine. Accommodates 200. *Every room with private bath.* Booklet on request.

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—done from the block, by an artist of merit

Easel Picture Frame (Mahogany) 8 x 9 ¼ $18
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ORCHARD AND WILHELM CO.
Their Gift Shop
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TRADE-MARK

CRAFTSMAN-LIKE care is what makes the Hartmann Wardrobe Trunk the recognized leader among trunks. Write today for the Hartmann Trunk catalog and the name and address of the nearest Hartmann dealer.

Be sure the Hartmann Red X is on the trunk you buy

HARTMANN TRUNK COMPANY, Racine, Wis.

"How beautiful it is"

"Yes, but that's only half the story of Van Raalte Silk Underwear. Its superb pure glove-silk fabric is remarkably durable and I find it is the only silk underwear that launders again and again without even dimming its pretty delicate pinkness"

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"Niagara Maid"

GLOVE SILK UNDERWEAR

AT GOOD STORES EVERYWHERE

Makers of Silk Gloves, Silk Hosiery and Van Raalte Veils

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Just for the joy of it ~

try one of these marshmallow recipes today

THEY are by no means for *new* desserts, but *better* than that, for they expose the caterer's cryptic art of making simple dishes *seem* elaborate!

WHAT HIP-O-LITE IS
Hip-o-lite is an exquisite marshmallow topping of "spreadable" consistency—the same preparation used by the more exclusive caterers for Marshmallow Sauces and Sundaes and for Cake Fillings and Frostings. It is strictly ready-for-service, *without cooking!* as follows:

Marshmallow Topping for desserts, hot chocolate—and *in place of whipped cream!*

Cake Filling and Frosting: You merely spread Hip-o-lite on the layers and over the cake as you spread butter on bread.

Marshmallow Sauce: Prepared by merely thinning Hip-o-lite with half water and half white syrup. Delightful with any dessert that needs a sauce.

Very Special: Upon receipt of your request, the Book of Caterers' *Professional* Recipes and "Simplified Candy Making" wonderful candies; stuffed dates, figs, prunes; and bon bons; home-made in a thrice!—will be sent, without charge. Address, Dept. CX.

IF *your problem* is a dressing that will really blend with Fruit Salads—something mayonnaise will not do!—here indeed is a delightful way to solve it:

Three tablespoons Hip-o-lite; 2 teaspoons lemon juice or vinegar; ½ teaspoon of salt; 3 teaspoons of water; ¾ cup salad oil. Add the water to the Hip-o-lite and rub smooth. It will work up more rapidly if water is added a little at a time. Add the oil and mix thoroughly. Then add the acid and salt to suit your own taste. Cover and put in a cool place and it will keep indefinitely. Even the juices of the fruits will not cause the mayonnaise to separate.

IN strictest confidence, this is a compote of *stewed fruit!*—hurriedly sketched only a moment before its appearance at dinner, a Perfect Stranger to the family. The dried fruit was cooked with rather less sugar than usual and drained. After cooling it was heaped high in the compote, and its monotony concealed beneath the daintiest of marshmallow sauces; prepared by thinning Hip-o-lite with the fruit juice. (This may suggest that any canned or dried fruit, "*Mallowed en Compote*", would prove a refreshing variation in the home menu.)

THIS very impressive *piece de resistance*, which is about to grace someone's tea table, represents an expenditure of twenty-five cents for cup cakes, vanilla wafers and lady fingers at a nearby confectioners! The cup cakes have been scooped out, filled with Hip-o-lite, and a preserved cherry placed rakishly on the top of each, while the others enter the scene as Marshmallow Sandwiches—the filling being a rather thick spreading of Hip-o-lite.

A PLUM Pudding topped with luscious marshmallow is something to make one regard the Extreme Dryness of the present season as not entirely without its compensations! To reach this point of view, you may use Hip-o-lite "straight", or thinned *very slightly* with white syrup.

THIS is a mere gelatine dessert, but not served "as usual." It is moulded in a parfait glass and topped with Hip-o-lite to contrast the luscious sweetness of the marshmallow with the tart coolness of the flavored gelatine. To give it a bit of dash, a green maraschino was added.

The Hipolite Company
St. Louis, U. S. A.

HIP-O-LITE

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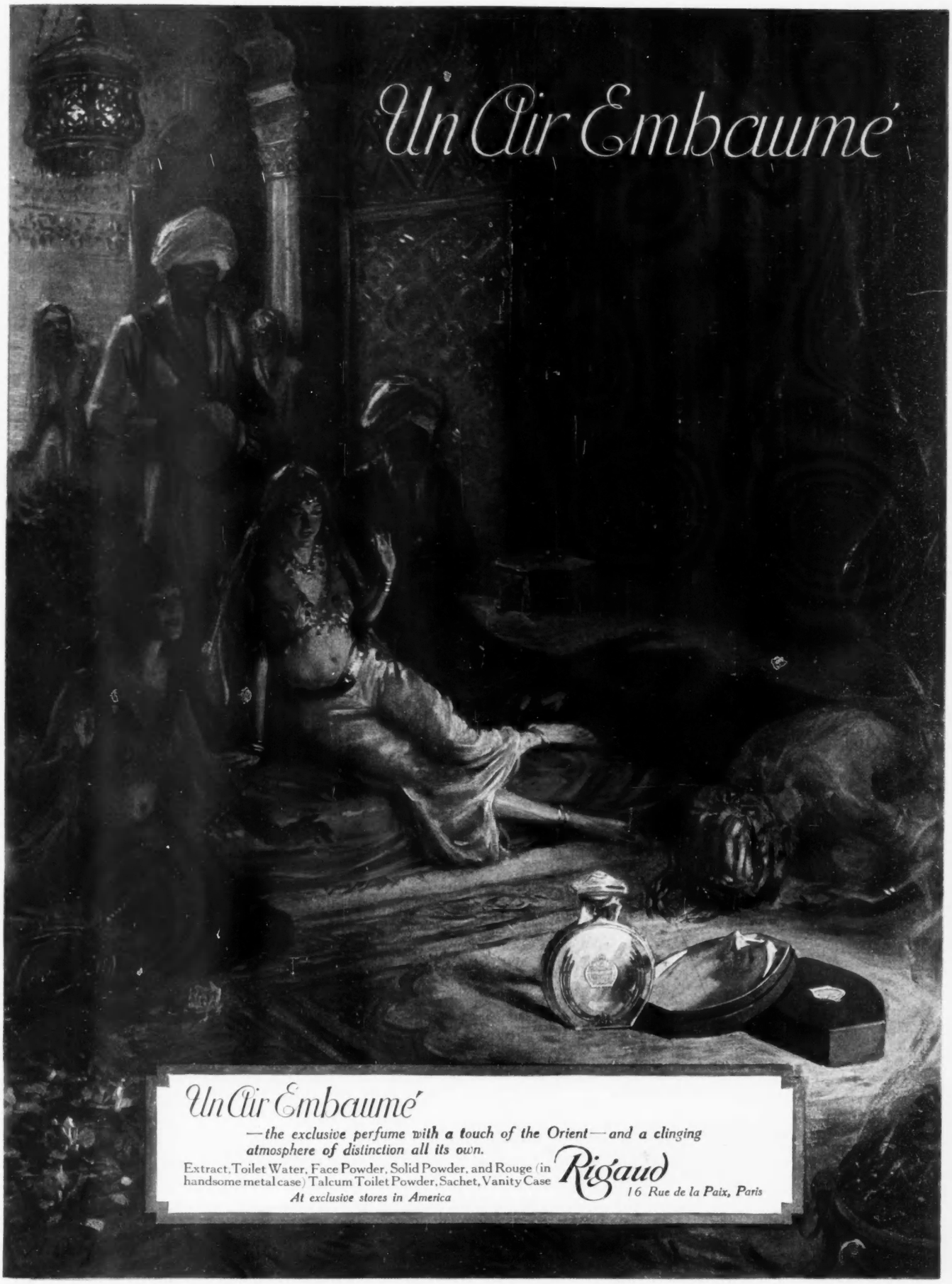
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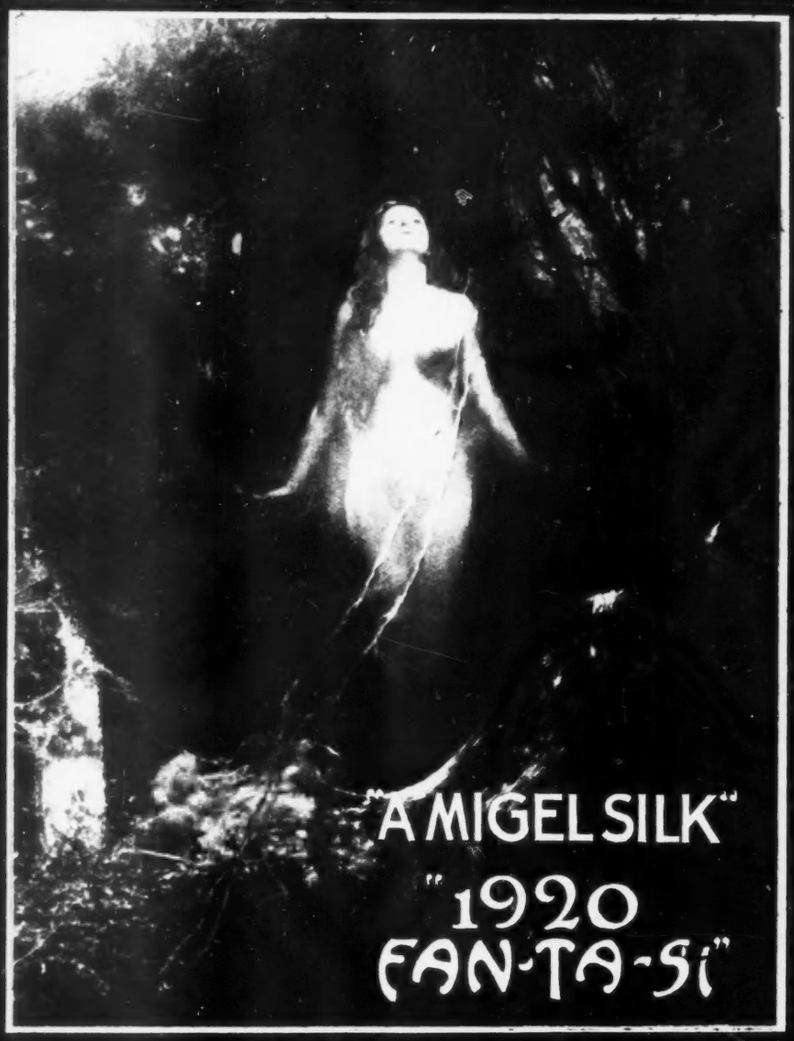

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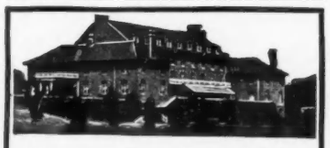

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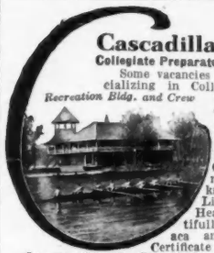
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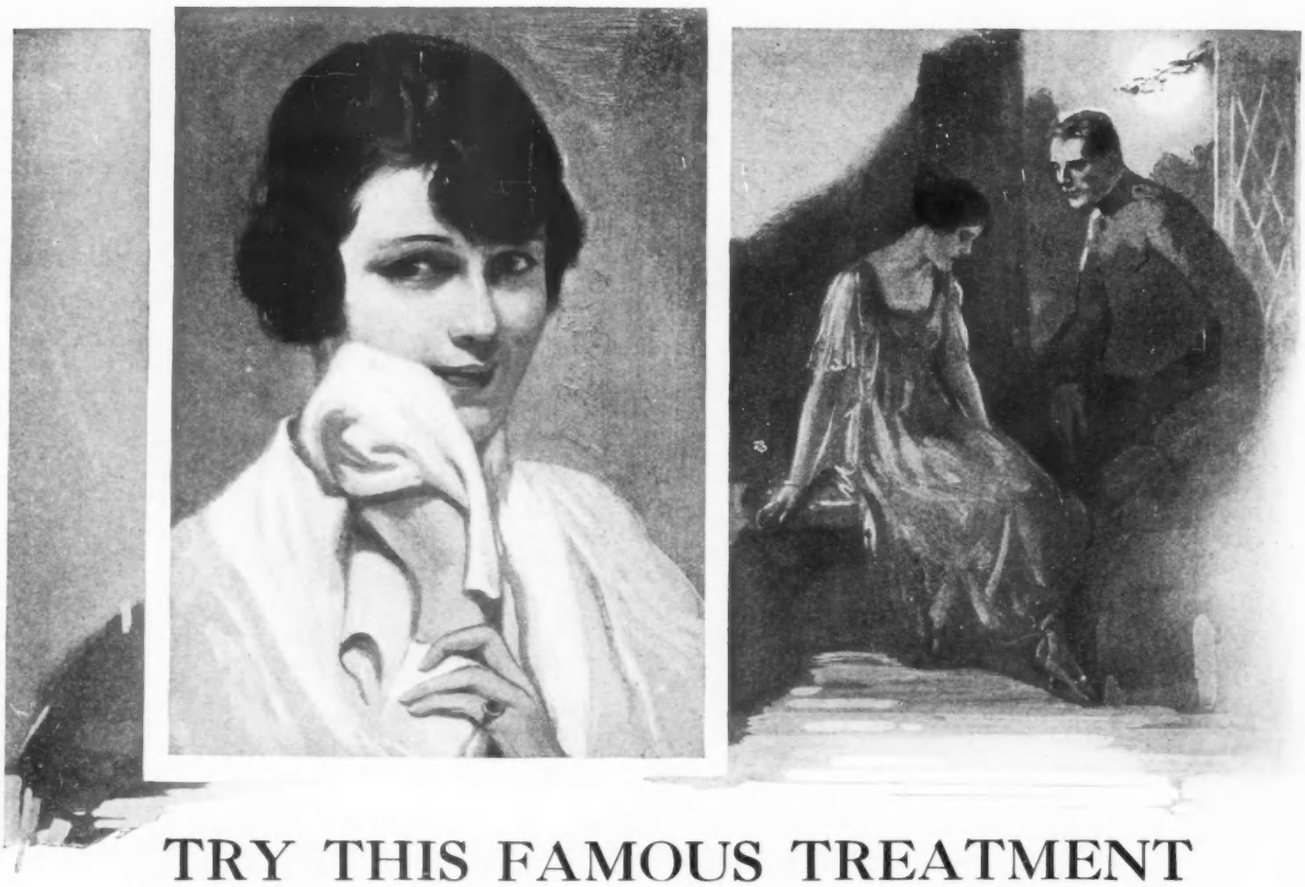

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C O N T E N T S

VOL. NO. 54 NO. 12 WHOLE NO. 1133

Cover Design by Helen Dryden

Special Features

Some of the Best Lines in the Season's Plays - - - - - - - - - - - - - 31-35
The Game of Hide-and-Seek in Paris - - 44-45
The Apparel of Paris Proclaims the Holidays - - - - - - - - - - - - - 46
Decorative Ways "To Make the End Sweet" - - - - - - - - - - - - 63

Costumes

Gowns That Bewitch the Formal Evening Hours - - - - - - - - - - - - - 36
Paris Coquettes with the New Mode - - 37-39
Tea-Gowns Convincingly Argue in Favour of Tea-Time - - - - - - - - - - 40
Many a French Frock Discreetly Wears a Veil - - - - - - - - - - - - - 41
The Young Girl Is Remembered by Paris Couturiers - - - - - - - - - - - 51
Dressing on a Limited Income - - - - 67
Callot Decreed That There Be Ruffles - 68

Miscellaneous Fashions

The Parisienne Deserts Old Furs for New 42-43
The Last Entente of France and America - 47-50
From France Come New and Bewitching Accessories - - - - - - - - - - - 64
The Way of a Paris Frock Is Strewn with Flowers - - - - - - - - - - - - 65

C O N T E N T S

for

December 15, 1919

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The Modern Fur Coat Expresses Itself - 66
The Younger Generation - - - - - - 69
Seen in the Shops - - - - - - - - - 70-71
Vogue Pattern Service - - - - - - - - 72

Society

Society - - - - - - - - - - - - - - 29
Mrs. Harry Payne Whitney - - - *Frontispiece*
Lady Moyra Elizabeth Butler - - - - 52
The Outdoor Wedding of Miss Helen Ladd Pratt - - - - - - - - - - - - - 54
Society at White Sulphur and Hot Springs 55
Sub-Débutantes in Lyric Diction Classes - 58

Decoration

The Outside of the Cage - - - - - 60-61
The Forgotten Art of Fresco Painting - - 62
Regency and Louis XV - - - - - - - - 90-98

The Fine Arts

Yvette Guilbert Inaugurates a School - - 53
Makers of Music - - - - - - - - - - 53
Seen on the Stage - - - - - - - - - 56-57
Art - - - - - - - - - - - - - - - - 59

Regular Departments

Hostess - - - - - - - - - - - - - - 63
On Her Dressing-Table - - - - - - - - 74
What They Read - - - - - - - - - - 76-78

A Christmas Message from the World's Greatest Artists
TO EVERY LOVER OF BEAUTIFUL MUSIC THE GREAT ARTISTS WHOSE NAMES APPEAR BELOW SEND THEIR WARM CHRISTMAS GREETINGS. THEY CANNOT BE WITH YOU ON CHRISTMAS DAY BUT THEY CAN VISIT YOU THROUGH THE VICTROLA—THEIR "OTHER SELF." THEIR SONG, THEIR ART, THEIR LAUGHTER CAN HELP TO MAKE YOUR DAY HAPPIER AND REMAIN THROUGHOUT THE YEAR TO CHEER AND ENTERTAIN YOU.
MANY MUSIC-LOVERS ARE JUST NOW CONSIDERING THE PURCHASE OF AN INSTRUMENT FOR CHRISTMAS. THEY ARE URGED AND ADVISED BY THESE ARTISTS TO BUY THE VICTROLA. THESE ARTISTS MAKE VICTROLA RECORDS EXCLUSIVELY BECAUSE THEY BELIEVE THEM TO BE THE MOST FAITHFUL AND THE MOST BEAUTIFUL IN THE WORLD. THEY BELIEVE THAT THE VICTROLA WITH ITS PURE EXQUISITE TONE IS THE ONLY TRUE AND ADEQUATE INSTRUMENT FOR REPRODUCING THEIR ART.
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S O C I E T Y

Births

NEW YORK

Alker.—On November 4, to Mr. and Mrs. James W. Alker, a son.

Fletcher.—In November, to Mr. and Mrs. Andrew Fletcher, junior, a son.

Frick.—In November, to Mr. and Mrs. Childs Frick, a son.

Lazo.—On November 11, to Mr. and Mrs. Antonio Lazo, a daughter.

Nash.—In October, to Mr. and Mrs. Edmund Witherell Nash, a son.

Philbin.—In November, to Mr. and Mrs. Jesse Holladay Philbin, a daughter.

Stearns.—On October 21, to Mr. and Mrs. Douglas Clark Stearns, a son.

Taylor.—On November 13, to Mr. and Mrs. James B. Taylor, a son.

PHILADELPHIA

Cookman.—In November, to Mr. and Mrs. Wharton G. Cookman, a son.

French.—In November, to Mr. and Mrs. James Graham French, a daughter.

Longstreth.—In November, to Mr. and Mrs. William C. Longstreth, a son, William Thacher Longstreth.

Thibault.—On October 27, to Mr. and Mrs. Lewis Rodman Thibault, a son, Carrow Thibault, third.

Deaths

NEW YORK

Hamilton.—On November 24, Allan McLane Hamilton, husband of Mae Tomlinson Hamilton.

BALTIMORE

Whitridge.—In November, Madeleine L. Gary Whitridge, daughter of General James A. Gary.

BOSTON

Higginson.—On November 15, Henry Lee Higginson, husband of Ida Agassiz Higginson.

Thorndike.—In November, Rachel Sherman Thorndike, wife of Dr. Paul Thorndike.

Engagements

NEW YORK

Adee-Bradley.—Miss Geraldine Fitzgerald Adee, daughter of Mrs. Ernest R. Adee, to Mr. Francis R. Bradley.

Buckley-Spencer.—Miss Adelaide Guidet Buckley, daughter of the late Richard Buckley, to Mr. Gary Spencer.

Davies-Sutherland. — Miss Phebe Thorne Davies, daughter of Mrs. Archibald Gourlay Thacher, to Mr. Walter J. Sutherland.

Flake-Emery.—Miss Helen M. Flake, daughter of Mrs. Albert Flake, to Mr. Thomas Emery, son of Mrs. Alfred Anson.

Fraser-Martin.—Miss Myra T. Fraser, daughter of Mr. George C. Fraser, to Mr. Grinnell Martin, son of Mr. Newell Martin.

Haight-Elmer.—Miss Alice Augusta Haight, daughter of Mr. Charles Sherman Haight, to Captain Basil B. Elmer.

Hurd-Studebaker.—Miss Jane Hurd, daughter of Mr. Frank Butler Hurd, to Mr. Clement Studebaker, third.

Inglis-Armstrong. — Miss Elizabeth Inglis to Mr. George Alexander Armstrong, son of Mr. J. Sinclair Armstrong.

McCormack-Foster.—Miss Grace E. McCormack, sister of Mr. Irving Mead Day, to Mr. Howard Elbert Foster, junior.

Macy-Finn.—Miss Kathleen Macy, daughter of Mrs. George H. Macy, to Mr. James Anthony Finn.

Peacock-Anderson.—Miss Irene Peacock, daughter of Mr. Alexander R. Peacock, to Mr. J. Larocque Anderson.

Peck-Earle.—Miss Elena M. Peck, daughter of Mr. William Emerson Peck, to Mr. Lawrence H. Earle.

Peabody-Ransom.—Miss Emma Peabody, daughter of Mr. Stephen Peabody, to Mr. Charles Cook Ransom.

BALTIMORE

McCay-Ames.—Miss Carolyn Hinman McCay, daughter of Lieutenant-Commander H. Kent McCay, to Mr. C. De lano Ames, son of Mrs. Charles Bingham Penrose.

BOSTON

Peabody-Davison.—Miss Dorothy Peabody, daughter of the Reverend Endicott Peabody, to Mr. Frederick T. Davison, son of Mr. Henry P. Davison.

Russell-Paris.—Miss Barbara Russell, daughter of Mr. Thomas Russell, to Mr. Irving Paris, second, son of Mr. Francis U. Paris.

FOR JANUARY FIRST!

IT needs no hard-working optimist to think of flowers and birds and smooth sunny roads in the middle of a January blizzard! Indeed, the most unimaginative have only to pick up the January 1 issue of Vogue to be surrounded at once with a perfect bewilderment of warm Southern enchantments in the way of clothes and cars and the loveliest places to which to take them both.

It needs a rather hard-working and almost inexhaustible purse, of course, to carry out all the delightful suggestions Vogue gives in this gay Southern number, but there you are—everything nice has its little drawbacks!

Nevertheless, when you see the pages of cajoling frocks and sports clothes, of just-the-very-sort-of-coats you've always wanted on your motor trips, why then you'll be willing to sacrifice certain other little pet indulgences in order that you may search out at least one of the tantalizing cars Vogue presents in many pages of the very newest and most luxurious models and, taking the most becoming of the motor clothes set forth to beguile you, go smoothly, blithely, irresponsibly off over the roads Vogue has chosen for you and into the golden warm-hearted South.

Wait until you get hold of that January 1 issue, and then see if you won't!

Sherman-Remsen.—Miss Anna Sherman, daughter of Mrs. Herbert A. Sherman, to Mr. William Remsen, son of Mr. Charles Remsen.

Smith-Castles. — Miss Dorothea B. Smith, daughter of Mr. Edward Curtis Smith, to Mr. John Wesley Castles.

Thaw-Meyer.—Miss Katherine Blair Thaw, daughter of Mr. Alexander Blair Thaw, to Mr. Cord Meyer.

Thompson-Greene.—Miss Marion McLeod Thompson, daughter of Mr. Hobart Warren Thompson, to Mr. Orland S. Greene, son of Mr. William W. Greene.

Thomas-Dwight.—Miss Emily Thomas, daughter of Mrs. William Clark Thomas, to Mr. Philip J. Dwight, son of Mrs. James Dwight.

CHICAGO

Letts-Stillwell—Miss Courtney Letts, daughter of Mr. Frank C. Letts, to Mr. Wellesley Hill Stillwell, son of Mrs. Homer A. Stillwell.

DETROIT

Hawks-Brier.—Miss Marion Hawks, daughter of Mr. James Dudley Hawks, to Mr. Ernest Brier.

PHILADELPHIA

Newhall-Selfridge.—Miss Eleanor Newhall to Mr. Duncan I. Selfridge, son of Rear-Admiral Thomas O. Selfridge.

NEW ORLEANS

Bouden-Conger.—Miss Mabel Sandford Bouden, daughter of Mr. Milton L. Bouden, to Mr. Kenyon Bronson Conger, junior, son of Mr. Kenyon Bronson Conger.

Moulton-Shober.—Miss Beatrix Moulton, daughter of Mr. Edgar Moulton, to Mr. John Bedford Shober, son of Mr. Samuel L. Shober.

SAN FRANCISCO

Schwerin-McCreery. — Miss Arabella Schwerin, daughter of Mr. Rennie P. Schwerin, to Mr. Lawrence B. McCreery, son of the Honourable Mrs. Henry Coventry.

WASHINGTON

Symons-VanWinkle.—Miss Margaretta Symons, daughter of Colonel Thomas W. Symons, to Mr. Cortlandt VanWinkle.

Weddings

NEW YORK

Green-Flagg.—On November 24, at the home of the bride, Mr. C. Douglass Green, son of Mrs. Laura Riddle Green, and Mrs. Mortimer Kennedy Flagg, daughter of Mr. Frank Dupignac.

Handy-Ramsey.—On November 6, in All Soul's Church, Mr. Cortlandt White Handy, son of Mr. Parker D. Handy, and Miss Julia Ireland Ramsey.

Heath-Orr.—On November 20, in the Church of Saint Ignatius Loyola, Mr. Alfred Randall Heath and Miss Florence Orr, daughter of Mr. William Charles Orr.

Lanier-Taylor.—On December 3, in Saint Bartholomew's Church, Lieutenant Berwick Bruce Lanier, U. S. N., and Miss Priscilla Thorne Taylor, daughter of Mr. James Blackstone Taylor.

Marsh-Stettinius.—On November 19, in Saint James's Church, Mr. John B. Marsh and Miss Isabel Stettinius, daughter of Mr. Edward R. Stettinius.

Sage-Flagg.—On November 22, in Saint Matthew's Church, Mr. Edward Woolston Sage and Miss Priscilla Flagg, daughter of Mrs. Francis Fisher Flagg.

Townsend-Street.—On November 1, at the country home of the bride's father, Mr. Herbert G. Townsend, son of Mrs. Thomas S. Townsend, and Miss Anna L. Street, daughter of Mr. William A. Street.

Tilton-Tiffany.—On November 19, at the home of the bride's mother, Mr. George H. Tilton, junior, and Miss Theodora Tiffany, daughter of Mrs. Henry Fletcher Godfrey.

CHICAGO

Smith-Milsted.—On November 14, at Saint Chrysostom's, Mr. Dwight Smith and Miss Eleanor Milsted, daughter of Mrs. Thomas G. Milsted.

NEW ORLEANS

Zuculin-Fontana.—On October 13, Dr. Bruno Zuculin, Royal Italian Consul in New Orleans, and Miss Cinetta Fontana.

SAINT LOUIS

Bagnell-Joy.—On December 10, in Saint Peter's Church, Mr. Robert Adams Bagnell, son of Mr. William Bagnell, and Miss Mary Frances Joy, daughter of Mr. Duncan Joy.

WASHINGTON

Paternotte-Cruger.—On November 17, at the residence of Mr. Rodman Wanamaker, New York, Mr. Alexander Paternotte, second secretary of the Belgian Embassy, and Miss Anne Cruger.

Count de Strelecki

MRS. HARRY PAYNE WHITNEY

Mrs. Whitney has recently given to New York one of the art events of the winter in an admirable exhibition of sculpture created by her during the years of the great war. This was the first showing of her work in bronze, marble, and plaster. All of the groups or figures were of military subjects, and the greater proportion of them were soldiers or sailors in the American forces. The critics and the public were at one in paying tribute to the sincerity and vigour of her work

In the first act of "Déclassée," Beatrice Beckley, who is, in private life, Mrs. James K. Hackett, wore a gown of apple green net over green and silver metal cloth and decorated with an appliqué of green, gold, and silver leaves. The gowns on this page were designed by Baron de Meyer

SOME *of the* BEST LINES *in the* SEASON'S PLAYS

In the Enthralling Moments across The Footlights, Finely Chosen Costumes Play Most Important Rôles

A STAGE gown plays one of the most important and difficult rôles of the production in which it appears, whether tragedy, comedy, farce, or revue. It is not enough for such a gown to be smart, becoming, or even beautiful,—it must be all those and more besides. It must be the one gown in the world that its wearer would have chosen, for the stage costume always plays a character part. It must be not only perfect in its own behalf, but perfectly suited to its wearer's rôle in the piece. Though an actress may be intended by nature to undulate in clinging chiffons and swinging earrings, she must put her natural inclinations sternly behind her and trip out into the spotlight clad in **white** batiste and pink rosebuds, if her manager casts her for a rosebud part.

THE RÔLE OF THE COUTURIER

From the standpoint of interpretation, as well as from that of effectiveness, the stage costumes of this season are all giving telling performances in their respective plays; seldom have the gowns seen behind the footlights fitted so perfectly their rôles. From the successful plays which are now diverting many New York audiences, it is clear that stage gowns are, in their way, as deserving of attention as are their wearers—and certainly they play their allotted parts with equal competence and merit.

In other ways as well, it is amazing to note how much the costumes have to do with the success of a production. Not only can a gown express the personality of a character, but it can subtly convey a sense of atmosphere, and here it is that the skill of the creator of costumes is put to its severest test. It is one thing to devise an evening gown which is suited both to the type of its wearer and to the festivities for which it is made, but, difficult as that is, the creator of stage costumes has a much more exacting standard to attain. He is like a painter who is required to do one of the figures in a group, but to do it with an eye to the single effect of the entire picture. An unfortunate hat, ill-chosen shoes, even an inappropriate pair of gloves may effectually disturb the atmosphere of a whole scene by introducing a wrong note. And a single wrong note, struck on the stage, pervades the whole theatre and rasps the nerves of the audience.

A striking example of gowns which exactly express the intended atmosphere is offered by "Déclassée," in which Ethel Barrymore is starring. The scene of the first act, in which are worn several of the gowns illustrated on these pages, is laid in the drawing-room of the English home of Lord and Lady Haden who are entertaining at dinner. So skilfully selected are the costumes worn by Lady Helen Haden (played by Miss Barrymore) and her guests, that they do not seem to belong to a play at all. One forgets all about that, and thinks of them as extremely handsome gowns worn by sophisticated well-bred people in a real and distinguished drawing-room of the English nobility.

Baron de Meyer

In the hotel tea-room scene of "Déclassée," the always gracious presence of Beatrice Beckley was enhanced by a costume of silver grey charmeuse flounced with black lace, a lace-draped Tappé tricorn, and a velvet wrap in silver grey

In this scene, Miss Barrymore's gown, which is sketched at the lower right on page 32, is of velvet in the exact shade of a red nasturtium. It is trimmed quite simply with narrow bands of mink fur and is most becomingly draped, delicately outlining the contour of her figure, while a square panel train at the back, bordered with the fur, hangs loose from the waistline. With the costume, she wears ropes of pearls that seem to be attached to a pearl ornament on the front of the gown, and on her feet are silver slippers with buckles. Line and colour combination are as perfectly suited to Miss Barrymore as to the rôle which she interprets and to the single effect of the scene in which it appears. The gown, in its statuesque simplicity, is suggestive, as it should be, of an English fashion. More than that, it is suited to the impulsive, brilliant, and altogether lovely portrayal of Lady Helen Haden.

GOWNING THE GRANDE DAME

In this same act, Beatrice Beckley, who plays the rôle of Charlotte Ashley, wears an unusual gown in apple green, a colour which contrasts and yet harmonizes beautifully with Miss Barrymore's gown. Miss Beckley could, on her own merits, go a long way towards creating that atmosphere of good-breeding and distinction which is so essential a part of "Déclassée." Her gowns are delightfully suited to her and to the charming Englishwoman whom she portrays. That gracious presence, which has given pleasure to so many theatregoers, is enhanced by these gowns. The photograph at the top of this page shows her attired for the first act of "Déclassée" in an evening gown of apple green net with a beautiful leaf design in appliqué carried out in green, gold, and silver, that gracefully drapes over a foundation of green and silver metal cloth. The bodice, which is made over a foundation of flesh coloured net, is one sided in effect, for one side only is lavishly veiled in the green net appliqué, while the other is left entirely without net. Fashioned of the green

and silver ribbon, the wide girdle matches the foundation and ties at one side with uneven ends hanging to the floor.

In the second act, the restaurant gown worn by Beatrice Beckley is well worth mentioning, and is illustrated in the photograph at the bottom of page 31. Although more elaborate than the costumes one may expect to see at afternoon affairs in New York, it is reminiscent of pre-war days in Paris. Silver coloured charmeuse is used in this gown, combined with the black lace which veils the skirt in three full flounces, while the bodice is left long waisted, short sleeved, and severely plain. Over this is worn a coat of silver grey velvet elaborately embroidered in threads of silver, gold, black, and white, and finished with a collar and narrow cuffs of kolinsky fur that harmonize most charmingly with it. The wrap is lined with deep coral coloured crêpe de Chine, the only colour note in the costume. A black Napoleonic tricorn of panne velvet is veiled in black lace, while pale grey stockings and black velvet pumps adorned with rhinestone buckles complete a luxurious ensemble.

AN EVENING GOWN IN DÉCLASSÉE

The gown worn by Clare Eames in the first act is also striking, because it is unusual in its design and lovely in line, as well as in fabric and colour combination. Elaborately embroidered in black paillettes and jet is the overdress of black net which tends toward Empire lines; this overdress veils a foundation of violet blue satin lined with apple green satin, and when Miss Eames, with graceful bearing, walks across the stage, the mysterious green makes its appearance. At the upper part of the corsage, the bodice is filled in with net shirred and finished with pipings in colour. This costume is photographed on page 35.

It is not merely in the realm of the statuesque and the dignified that the skill of the designer of gowns manifests itself. It requires, of course, an extremely fine creative sense to make costumes so integral a part of the setting as those of "Déclassée."

CLOTHES WORN BY INA CLAIRE

Utterly different in character, but no less clever in execution, are the gowns worn by Ina Claire in "The Gold Diggers"; and it is quite appropriate that they should be, for Miss Claire plays the rôle of a chorus girl and pretends to be a most dangerous type of chorus girl, too, by way of a practical joke on a staid bachelor. In the last act, when her newly discovered love for the victim automatically brings the joke to an end, she appears as her own charming self in the quiet little grey frock that is shown at the bottom of page 35. During the first two acts, however, the designer is allowed to commit all sorts of extravagances of material, colour, and silhouette. Since the new fashions lend themselves easily to skilful exaggeration, a series of delightfully amusing costumes is the result.

At the beginning of the play, Miss Claire portrays a chorus girl in her hours of ease; she is garbed in the unusual dressing-gown which is shown on page 34 at the lower right. The under part of this dressing-gown is a simple slip of white charmeuse that extends into harem trousers at the bottom, with silver fringe finishing the loops and side seams. Over this slip is a beautiful jacket of dull rose satin fashioned not unlike a man's smoking-jacket and held in at the waist with a braided cord girdle. The turn-back cuffs and shawl collar are quilted, and so is the deep band

Baron de Meyer

Jeanne Eagels, in "A Young Man's Fancy," delighted the eyes of her audience by a gown all a floating bouffant mist of pale sea green net over silver cloth. With such a green and silver symphony as this about, that weather-cock commodity which lightly takes direction in the spring might easily be reckoned with. Very well suited to the demure rôle of dream girl was the quaintness of small puffed sleeves and the bewitching off-the-shoulder neck-line

(Left) When Estelle Winwood appeared in "Too Many Husbands," wearing this costume of deep tan crêpe de Chine and chiffon, its exquisite unsubstantiality expressed to perfection the character of the butterfly wife she portrayed with so much art. It is in this costume that she greets, in the third act, the two men who complicate the progress of her butterfly life

(Right) There is one gown which is too closely allied to one of the most dramatic moments of the season to be thought of apart from it—a queenly Bendel affair worn by Ethel Barrymore at the beginning of "Déclassée." Among the season's plays, this is notable for its costumes, not only because they are charming, but because they are so essential a part of the rôles

around the bottom of the coat.

In the second act, Ina Claire appears in an evening gown, the design of which is really lovely, although the gown is exaggerated in every conceivable way to suit its rôle in the play. This gown which is shown on page 34 at the top and at the lower left, is one of the new models in a combination of metal brocade and lace. Quite in keeping with the mode is the shepherdess line of the skirt which, like the lower part of the bodice, is carried out in scarlet and gold brocade. This is made up over a foundation of gold and metal cloth and is veiled in black Chantilly lace. A garland of roses ornaments the skirt at one side. A strand of rubies seems to hold up the front of the bodice and forms shoulder-straps running at the back to a markedly low waist-line. The upper part of the bodice is not entirely lacking, as one might suppose at first glance across the footlights, but really exists in a veiling of flesh coloured net over pale flesh coloured satin.

A SIMPLE FROCK

In the last act, Miss Claire, abandoning the chorus girl of fiction for the chorus girl of fact that she is, comes out in a simply made frock that is most becoming. Dove grey chiffon, which is made up over pale blue charmeuse, is embroidered around the neck and sleeves in silver, while a loop fringe of blue embroidery silk, caught with silver, threads the long waist-line. Bands of the fringe trim the skirt which is sewn with the silver threads in a way suited to the demure effect of the costume.

"Clarence," that delightful comedy by Booth Tarkington, is made more delightful by the charming sub-débutante frocks worn by Helen Hayes and sketched on this page. This small star fits into her rôle so perfectly that only when the final curtain falls does one realize that she has been acting and that the appropriateness of her clothes has done much toward creating the illusion of real life. It requires a delicate touch to make a dress which is genuinely expressive of girlhood; it is all too easy to make it oversophisticated. Miss Hayes' gowns are all the more notable when one realizes the skill it took to make them as they are. One, a gown of changeable blue and silver taffeta, worn in the last part of the second act, gives in itself an excellent idea of the evening life of the American girl still in her school days. The taffeta is made up in wide tucks over a foundation of cream lace which shows beneath the short overdress of the taffeta and below the edges of the short sleeves. Nestling between the tucks are tiny full-blown roses of pale blue silk which also border the neck-line. At either side, the skirt tucks up a bit to give that slightly bouffant effect which is always youthful.

CHARMINGLY YOUTHFUL

In the third act of "Clarence," Miss Hayes is lovely in a charming morning frock of white Georgette crêpe trimmed with apple green beads and green crêpe. The bodice is made in kimono style with sleeves that come just below the elbow and with a round neck-line fastening together at the front with round buttons on a link; green beads in groups trim the sleeves and the shoulders. Up the sides of the skirt, which is made straight and full, are arrayed a succession of tiny ruffles all the way from the belt to the hem, and wide bands of beading trim its hem across the front. The crushed girdle is of the green crêpe with a tiny upstanding ruffle of the white at the top.

The supreme importance of

Beatrice Beckley wins many hearts in and out of "Déclassée," and it is partly because she proves herself the most loyal of friends, and partly because she is so lovely to look upon. The number of hearts that fell before her in this de Meyer gown of green and silver metal cloth just can't be estimated. Apple green tulle delicately veils the metal cloth, and gold and silver and green leaves cover the gown in appliqué

(Left) If ever a gown expressed itself clearly, it is this one of white Georgette crêpe with naïve side ruffles and dashes of bright green bead embroidery. One knows, just to see it standing there, that Helen Hayes, who wears it in "Clarence," is representing a saucy combination of ingenuous and precocious young girlhood; it was designed by Anna Spencer

(Right) The youth of the irrepressible "Cora," as played by Helen Hayes, was tellingly suggested by the frocks which were skilfully designed by Anna Spencer to fit the part. This frock of changeable blue and silver taffeta, tiny silk roses, and cream lace is a most successful presentation of an off-the-stage young girl's gown worn for dancing or at dinner parties

clothes is again emphasized in "Too Many Husbands," W. Somerset Maugham's brilliant comedy. Estelle Winwood, who plays the heroine, creates the rôle of an utterly spoiled, selfish, helpless, frivolous, and extremely charming butterfly, and does it delightfully. Her costumes exactly fit into the part,—delicate, filmy, impractical bits of chiffon and lace clinging to her slim figure.

In the third act, she greets her two husbands and the audience in a two-piece costume (shown at the top of page 35) of crêpe de Chine in a deep shade of tan, combined with chiffon in the same shade. The dress is made very simply with short sleeves and a round neck finished with alternating bands of the tan crêpe de Chine and chiffon, which also trim the skirt on either side; the cape is finished about the centre in this same fashion. A turn-over collar on the cape is of coral pink silk faille, while the girdle is made up of a coral pink silk ribbon and one of silver metal cloth. With it is worn a small cloche of henna coloured panne velvet draped about the head and ending on top with a tassel of embroidery silk that hangs over the back. Accessories are a bead bag in colour and a stole of two fisher skins.

Jeanne Eagels, in the short-lived "A Young Man's Fancy," did an exquisite bit of acting and wore some charming gowns. A whimsical ideal had the author of "A Young Man's Fancy"—the story of a young poet who falls in love with a wax model in a shop-window and brings her to life in his dreams. Sad to relate, the frail fancy was submerged under mountains of scenery and avalanches of heavy comedy, and the poor little play is no more. Though it has passed on to the dim domains of the storehouse, however, the memory of Miss Eagels in her delicate wisps of gowns, the very things a dream girl would wear, will long remain in the minds of theatregoers. Quite like a butterfly, she appeared in an illusive frock of pale green net run with silver threads, made in the most bouffant fashion over a foundation of silver cloth. The neck is quite low, the sleeves run into short puffs, and a belt of metal ribbon clasps a tiny waist-line.

(Right) As a bachelor broker's idea of a chorus girl, Ina Claire in "The Gold Diggers" must of necessity be bright with jewels, scant of bodice, and, oh, so nimble of tongue. But despite all that this gown must suggest, it is a lovely thing of metal cloth and lace

(Below) Bendel is also responsible for this unusual dressing-gown, but Ina Claire in "The Gold Diggers," is an unusual chorus girl, and stage clothes must play their parts. The gown isn't a gown really, but white charmeuse trousers worn with a coat of rose satin

(Below) Though a first glance seems to see more of Ina Claire than of her Bendel gown, the picture—just another view of the frock above—is not fair, for shell pink net and satin veil arms and shoulders, and there are straps of garnet

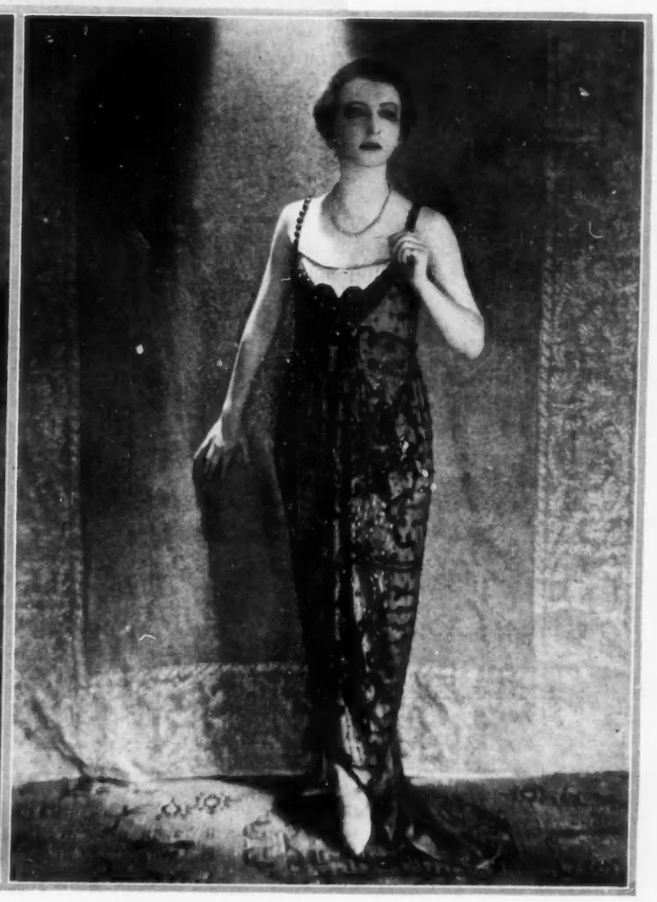
(Below) Some very effective poses are struck in this informal costume, of which only the quilted rose satin jacket is shown in the photograph. The rest is white charmeuse trousers fringed in silver at the sides and the bottom

Baron de Meyer

(Right) One can never judge the part that clothes can play at crucial moments, unless one is as worldly wise as the much-married lady Estelle Winwood presents so delightfully in "Too Many Husbands." Here, however, at the crises of her matrimonial careers, she is, as one sees, quite self-possessed, and she wears with the utmost effectiveness this Harry Collins gown and cape of tan crêpe de Chine

(Below) It isn't fair to discourage anybody from leading the life of a chorus girl, when this is the way a chorus girl is privileged to look, as her natural self is cleverly portrayed by Ina Claire in "The Gold Diggers." This is the demure dove grey chiffon and blue charmeuse affair—designed by Bendel—which contributes much to the happy ending

(Below) In "Déclassée," part of that atmosphere of distinction is due to the flawless selection of the costumes. Among the handsomely gowned people of this little English world is Clare Eames. Her Frances gown of black net, glittering with jet embroidery, veils a violet blue satin foundation; in line, it is almost like the Empire fashion



Baron de Meyer

It has the special go-to-the-opera air that a gown should have to be a really successful opera gown. It may be partly due to the stately simplicity of its lines of jade green velvet, but chiefly it is due to its rich brilliancy of colour. The train of jade velvet and the loop at one side are lined with changeable silver and green metal cloth, while vivid green tulle forms the filmy cape that falls into sleeves. A long strand of convincing emeralds hangs over the shoulders and ends in two heavy jingling tassels of the same stone

Just being black tulle and jet assures a sufficiently happy future for any gown. But this evening gown made its future unmistakably safe by developing all sorts of odd little talents, such as puffing its tulle overdress under at the knees and trailing it into a plaited jet-edged train in back. The underdress is of jet cloth, and though the bodice in front may seem to be composed chiefly of jet straps and a pair of white shoulders, one should reserve such a decision until after seeing the back. Everything is comparative, they say

MODELS FROM ZAHRAH

GOWNS WITH THE BRILLIANCE OF COLOUR OR THE SCINTILLATION OF PAILLETTES BEWITCH EVENING HOURS

(Left) A giddy thing of green and silver metal cloth goes willingly under a bright net cloud. The net is green embroidered all over in paillettes, like small bubbles of sea-shell colours. The panniered overdress hangs straight from the top of the bodice, but is caught at one side by a garland of green grapes. The narrow skirt is slit for two purposes—the most important of which is to show a silver lace petticoat

PARIS COQUETTES WITH THE NEW MODE

Panniers by Candlelight Are All Very Well, Says The Parisienne, but for Daytime, She Retains a Slim Silhouette With Wider Skirt, but Closer Bodice

OBSERVATION of the winter mode establishes the fact that the Parisienne, at least, is not tired of simplicity. A great effort was made by the couturiers in their first collections for this winter to introduce fashions of greater elaboration, panniers, hoop-skirts, bouffant and complicated effects which it was thought would give a new impetus both to the art and to the business of *couture*. Apparently, such effects have been accepted only for evening; for one can not affirm that the daytime silhouette has greatly altered. A little accentuation of the hips by means of fulness, godets, plaits set on edge, pockets, cascades of material, and other ingenious inventions is permitted for suits, mantles, and one-piece frocks, but even the chemise gown holds its own with them, and at the smart autumn resorts, it seemed to lead them in popularity.

SIMPLE DAYTIME COSTUMES

The smart woman wishes to remain simply dressed in the daytime, partly because she likes the simple mode and finds that it makes her look young, and partly as a protest against the extravagance and overelaboration of the *nouveaux riches* who are fond of rushing to extremes at once, if only to show off the number and variety of the gowns in their overstocked wardrobes. In the evening, the well-dressed Parisienne may permit herself eighteenth-century panniers or an 1860 crinoline, if they are becoming to her type, but her street clothes will retain the more or less straight, rather vague lines of the silhouette of the summer season, a little more adjusted in the bodice, to be sure, a little more ample at the sides of the skirt. For the early winter, the cape-manteau or the cape itself remains in high favour, and velvet capes offer a new interpretation which promises well. The idea of a one-piece dress with a cape-coat to go with it persists in its popularity. At the Ritz recently, I saw one such combination which was very good and very characteristic of this particular costume as worn by the Parisienne. It combined a straight wide coat of heavy dark blue cloth embroidered in matching cords and braids and trimmed with astrakhan with a frock of the same coloured velvet ending in a band of astrakhan. Grey footgear and blue cloth toque embroidered Turkish fashion in grey completed an effective ensemble.

A definite return of the strict tailleur to popularity has been indicated throughout the autumn and is now definitely accomplished. The straight coat with a carelessly tied belt to give it its only semblance of fit is no longer a favourite model for the suit coat; it is considered too "untailored" and looked upon as a result of the absence of men tailors during the war. Coats which bear the unmistakable trace of a man's hand in the making are now better form. Most of them are three-quarters length, some even longer, and many are of those dignified lines attained when the coat is cut in long sections adjusted to the top part of the body and flaring quite widely at the hem.

THE DOUCET TAILLEUR

Doucet likes this type of tailleur with immense roll collars of fur opening in a deep point to the waist-line, and is making many. But he is also inspired by the great periods of French history, as, for example, in the tailleur sketched at the lower right on this page, which recalls the uniform of the armies of *le Roi Soleil*. It is in chamois coloured duvetine with wide turn-back facings of castor on a coat cut with plenty of spring in the hips. The skirt has a deep band of beaver with a wire run under the fur at a little distance from the top in order to insure the wide effect. A coat-dress sketched at the left on this same page is of old-gold velvet trimmed with skunk which has been treated with *eau oxygenée* in order to make it lighter in colour. It is cut with a closely adjusted bodice and widely flaring skirts obtained by four deep

DOUCET

A gown of coral velvet upholds the Doucet partiality for slim lines and elaborate embroidery. Gold-beaded roses, crystal beads, and garlands of grapes and flowers have their part in this charming creation

DOUCET

A coat-dress in a very Turkish effect of old-gold velvet is trimmed wherever trimming is possible with specially treated skunk fur. The particular secret of the skirt's flare is the way deep vertical plaits are folded at either hip

DOUCET

The army of "le Roi Soleil" would have recognized madame as its own, if she had appeared in this tailleur of chamois coloured duvetine trimmed in unusual quantities and lines of beaver and having a silhouette old and new

DOUCET

One of Doucet's most convincing arguments for swathed lines is a gown of white velvet with two new points of décolletage —at the sides under each arm—and quite untraditional wings of black Chantilly lace

DOUCET

Doucet concedes to the puffed-out tendencies of the newest mode in a gown of grey blue tulle with a pannier about the hips. The tulle veils a really elaborate embroidery, another Doucet whim of much charm

open plaits over each hip. Its designer calls it Turkish and draws attention to the Oriental ornament of fine matching soutache which fastens it in front at the waist-line.

Doucet showed crinolines in his August collection, but his evening gowns favour moderately narrow skirts or even very narrow swathed drapery. It is true, however, that one of his most charming models in grey tulle, has a puff of the tulle all around the hips, veiling the embroidery of square black paillettes and lines of blue metal threads. It is sketched at the upper right on this page. The veiling of elaborate embroidery with tulle is characteristic of Doucet this winter. The other three Doucet evening gowns sketched with this article, which are considered by their designer to be the best products of the house, are none of them bouffant.

FOR EVENING WEAR

We have had deep décolletage in the back and have grown quite accustomed to it, but in a black and white gown sketched at the upper left on this page, we have the points of the drapery cut to the waist at the sides, and held in place in the back by an unusual use of a ring covered with the white velvet of which the main part of this graceful gown is composed. The great wings of fine black Chantilly are gathered close to the feet and held by tassels of black chenille.

Another original idea is used in a green and silver gown sketched at the bottom of this page. The bodice is composed entirely of strands of rhinestones alternating with emerald beads which descend in a graceful line in the back. A gown of coral velvet sketched in the middle on page 37 is distinguished by its lovely embroidery of roses in small gold beads mingled with lines of crystal beads which produce an effect of roses in the rain. It also has garlands of small dark velvet flowers and green grapes to accentuate the hips.

DOUCET

The bodice is like chain armour of rhinestones and emeralds,—not, of course, that bodices now do much protecting. The rest of the gown is silver and green tissue

DŒUILLET CHOOSES SIMPLICITY

Dœuillet was one of the houses which did not show crinolines or wide panniers for evening wear even in his August collection. He preferred the stately type of evening gown which merely suggested panniers of tulle or lace, while his daytime models were also restrained in their treatment of the hips. The new models for his French clients are even simpler. Three of them, so new as to be scarcely finished, are shown on page 39. There is an evening gown of midnight blue and silver made for the Princess Vlora, which makes a small concession to more ample lines in the tunic. It is beaded with lines of crystal and iridescent paillettes and wired at the hem to stand away from the blue and silver metal cloth foundation.

The serge frock is as simple as possible, but is taken out of the commonplace by its embroidery in fine wool of all sorts of Oriental colours,—beige, mauve, red, blue, magenta, green, and yellow. Two vertical tucks run down the sides, and between them is a line of embroidered flowers in the same colours. The third gown is a very charming afternoon frock of black and white with slight cascades of black velvet at the sides of the skirt, and a bodice of perforated white broadcloth through which black chenille has been threaded. On this frock, Dœuillet repeats one of his most unusual ideas—a vest and collar of Hudson seal.

M. H.

(Right) The Orient is a never-failing source of inspiration to the French art of "couture." In this particular instance, warm-toned flowers in beige, mauve, magenta, dark red, blue, and green are embroidered on the braid in the soft colourings of an old Persian rug, thus giving distinction to an otherwise sedate blue serge frock

DŒUILLET

DŒUILLET

Dœuillet, too, prefers stateliness in the evening, and though this gown for the Princess Flora is short, it has a train and a certain simplicity and slimness of line. The gown is of midnight blue metal cloth shot with silver and hung with a wired overdress of midnight blue net twinkling with small crystal beads and iridescent paillettes

WORTH

For the civil ceremony of the wedding of the Donna Vivina Lanzo de Mazzarino, the bride wore this youthful frock of wistaria chiffon beaded very delicately in a colour to match. Little cascades of chiffon ripple softly down either side of the skirt, and the very low V and the very short sleeves are but other touches of piquancy

DŒUILLET

(Left) It started with an idea of black and white, and then ideas developed so fast it was hard to get them all in, but here they are,—a vest and collar of Hudson seal, a surplice waist of white broadcloth perforated and threaded with black chenille, and gay little cascades to each black velvet hip

DEMEYER

Baron de Meyer

Those who never know the spell of tea-time and all its little intimacies will succumb to the one and contribute to the other as soon as this vision with airy tulle wings drifts into sight. The wings of chartreuse coloured tulle form a cape caught to the shoulders with bands of silver and hanging in a hoodlike drapery in back. The gown is charmeuse of the same colour and ends in a full trouser effect. The girdle is rose and pink and silver brocade

MODELS FROM MISS LUSIE

POSED BY DOLORES

DECORATIONS BY CHAMBERLIN DODDS

The true magic of the tea-hour lies in such subtleties as this tea-gown of deep nasturtium coloured velvet, rich in twists of braid of black and metal threads and glinting wickedly with gold braid at the rounded neck and sleeves. The bodice blouses carelessly over the low braid girdle, and from the bust-line swings a panel, also of the braided threads. The velvet swathes itself closely around the figure and then drops off into a slender pointed train

(Left) A bed cape is just an even-more-bewitching version of a bed-jacket. There's no resisting the jauntiness of this one of rose and gold metal gauze outlined with coloured silks and trimmed with bands of kolinsky. Slim feminine shoulders grow even slimmer under the narrow lines of the cape accentuated with loops of fur. The embroidered fur-edged collar ends in ribbons of gauze

SOFTLY INSIDIOUS ARE THESE WELL-PLANNED ARGUMENTS IN FAVOUR OF TEA-TIME AND QUIET EASE

Callot permits a black charmeuse gown sleeves of black thread lace, so fine spun that a breath might blow them away had not Callot wisely taken the precaution to catch them at the girdle by a bright jet ornament with two narrow strands, each going its way to another ornament high at the back. And thereby hangs the train, of black charmeuse to match the gown, gay with lace edges. Behind the veil of a lace overskirt, the heavy charmeuse underskirt ends far above the ankles

Baron de Meyer

(Right) It is of such things backs are made,—two bands of gold lace braid meeting between the shoulders. Two more narrow bands make the sleeves, and make them very Grecian indeed. Jenny, versed in the arts of simplicity, adds no other trimming to her gown of rose and gold brocade which is draped softly about the waist into a large rosette of brocade at the very back

Just to show to what very attractive depths a back may go, Chanel drops a brilliant jade coloured gown of crêpe de Chine all the way to the waist. Then over it all, she casts a coat, a sleeveless evening affair of écru net elaborately traced in silver thread. In front, a square-necked bodice of the crêpe de Chine emerges gracefully from beneath the lace coat which falls back and is draped softly at one side under a large rosette and loops that are made of green crêpe de Chine

MODELS FROM MAC VEADY

POSED BY DOROTHY SMOLLER

MANY A FRENCH FROCK DISCREETLY DRAWS A VEIL—OF FILMY LACE—

OVER THE DARING REVELATIONS OF THE MODE IN EVENING GOWNS

THE PARISIENNE DESERTS OLD FURS FOR NEW

Strange Furs Appear in Paris, and with Them Go Small Soft Hats of Fur or Fabric and Stiff Hats of Felt or Beaver or Plush

THE winter millinery for the season of 1919-1920 brings a revival of the fur hat as one of its most striking characteristics. Maria Guy has had an immense success with her fur hats in small close forms and of such pelts as seal and caracul. Lanvin's high straight fur cap with the braid ornament in front and the crown of embroidered broadcloth, is finding much favour, while almost every assembly of smart women brings out a new use of monkey fur as hat trimming.

Soft effects with draped crowns and double brims rule the mode, and the crown is often left unsewed so that the wearer must adjust it herself every time she puts it on, giving the touch of personality which the Parisienne loves in her clothes. A stiff hat is allowed only in felt or in beaver which is longer and fluffier than ever and in the brightest colours. Beaver is also used in combination with hatter's plush, as, for example, in a wide sailor shape with a brim of grey beaver and a draped crown of the plush.

COMBINATIONS WITH FUR

Real plush, sometimes in vivid shades, but more often in neutral ones, is chosen for some hats and for facing the under brims of the Breton sailors which are also seen in large numbers in combinations of satin or velvet, with upturned saucer brims of such furs as seal, squirrel, or Hudson Bay sable. The treatment of the underbrim continues to be very important, and brims are thus trimmed and elaborated in all sorts of ways, with fluting, folded ribbons, fur, flat flowers, velvet petals, and similar trimmings. Duvetine forms many of the smartest hats of the winter; it is often corded all over the hat and worn with a fringed scarf to match. Many women are wearing their hats very low over their eyes and even tipped forward so as all but to conceal them.

The tricorne appears in many versions, sometimes with a cockade and a line of bright colour around its edges, sometimes edged with fur. One seen recently was trimmed with a cockade and fringe of deerskin in its natural beige shade. The uses of monkey fur are endless and amusing. Maria Guy fringes a double veil with it, as is shown in the sketch at the upper right on page 43. A wide-brimmed hat of black velvet with a pointed crown, cut like a jockey's cap in four sections, has each section covered with a flat piece of monkey fur, so arranged that the fringe hangs over the edge of the brim.

MATERIALS IN HIGH FAVOUR

The black velvet beret in all its forms continues in high favour, and there are, as usual, many hats of black velvet, though black hatter's plush is a close rival. Showing the extensive use of hatter's plush by Maria Guy are three of the hats sketched on page 43. On one are jet balls hung from the under side of the brim and dangling over each ear; another has the previously mentioned veil of black tulle edged with monkey; and the third places a big cockade in the middle of the back. At the lower left on the opposite page is one of her fur hats, in Hudson seal, with a tuft of ostrich at each side pierced with a pointed jet pin. Another hat, almost the duplicate of this one, but in caracul, had two long sweeps of uncurled ostrich drooping at each side. A close little bowl shape of Hudson seal had short curled ostrich tips in dark brown typically placed in the same way. Still another of these small shapes was of caracul trimmed with a long veil of copper coloured lace, with a choux of the same coloured satin at the side.

A small hat of grey squirrel was draped with a grey veil edged with deep silver lace. This modiste is making either small or medium hats; no very large hats are to be seen in her collection. Occasionally she offers a square or irregularly four-pointed shape which is a novelty. Another originality is a toque of soft camel's-hair in black with thin fringes of monkey fur tucked into all its folds.

The veil is becoming more and more important and often forms the sole trimming of the hat. The patterned part is draped over the crown, and the portion over the face is of plain mesh. Grey hats have grey veils embroidered in black. A plain white duvetine toque is often draped with black Chantilly, while a dark brown hat may be covered with a beige veil in a delicate pattern. At the early autumn race meets, the nasturtium colours persisted, but as the season advances, the most favoured colours for millinery seem to be black, brown in many shades from beige to deepest marron, grey, bright blue, and green.

A coal shortage as serious as at any time during the war threatens Paris and sets our minds running to furs, in spite of their almost prohibitive price. The great novelty of the season in

These mongolie cuffs and scarf are a soft grey. Lanvin shows such caps of fur and cloth as this

Some distant relative of a rabbit supplies this rich impression on a satin cape from Chanel. Inside are pockets, the Parisienne's way of fastening a cape

de Givenchy

In a rare moment of sunshine at Auteuil, she hung a mole scarf over her arm, and the wind blew into panniers the fulness of her gold-striped frock of black velvet

Tilleul is the colour of this duvetine coat. The skunk collar and muff are deeper in tone, and all contrast effectively with the black frock and the osprey of the toque

Back of this innocent looking mongolie fur, is olive grey duvetine, making altogether a smart coat for the afternoon. Over the eyes is a hatter's plush hat, brilliantly trimmed at each ear with bunches of jet balls

this line is the mongolie which was so extensively shown in the early winter collections of the couturiers and which one now sees worn by many smart women. It is the pelt of a Mongolian goat, comes, I believe, from Thibet, and was known to our infancy as a trimming for baby's winter things. It has been combed out into a straight silky fringe and is dyed any shade that fur is heir to. Lanvin uses it for her round collars and big detachable cuffs reaching the elbows, which she shows with her suits, and which certainly were the inspiration for the ensemble, on the opposite page, which was worn at the Ritz by a very smart woman dressed all in grey with a grey squirrel cape. In order to pour the tea, she removed one great cuff.

At another smart tea place was seen the coat shown on this page, an original affair on straight, rather vague lines, made of grey green duvetine and bordered, collared, and cuffed with mongolie, white with the tips of the fur in black; it was worn over a black satin frock. Such a coat as this is ideal to slip on over the frock which one wears for afternoon dancing, but it is a long time since we have seen cloth and fur used in this way for an entirely separate jacket. Rather short wraps are beginning to suggest themselves. Illustrating this is the cape from Chanel at the upper right on page 42. It is of black satin combined with a dark brown glossy fur which looks like kolinsky, but which, I dare say, is distantly related to a rabbit. The big rolled collar is of the fur, and the cape is deeply bordered with it. On each side there is a pocket into which one may plunge the hands, while pockets in the lining enable the wearer to hold her wrap closely about her body, for, of course, the cape, being Parisian, has no visible fastening. The dress over which this cape is worn is of black satin and of absolute simplicity, save for two bands of the same fur running around the hips.

At one of the autumn race meets was another of these short capes, very full and turned under the edge. It was made of deep marron duvetine, and one caught glimpses of a mink lining. To line a cloth wrap with a fur so costly and so fashionable as mink is surely the last degree of elegance. Chéruit showed in her collection an immense cape of black satin, very full and tucked under at the hem. This cape was lined with ermine, striped with monkey, and was collared with the same fur. Many of the gowns from this house are trimmed with monkey, and here appeared also another new fur which looked like undyed kolinsky and which puzzled many people by its strange orange colour spotted with white. I have heard it called neck of mink and Persian cat, but its real origin remains a secret of the house. At Paquin's is being used another new fur, very close and deep and of a pale greyish beige or white, which they call "palmys" and refuse to explain.

The veil's the thing with this Maria Guy hat—two things, in fact, one for the top and one to hang under the brim, and it is edged with monkey fur, an indispensable part of a Parisienne's costume at the moment

Dœuillet has an original arrangement of Hudson seal which he uses on the suit called "Verdun" sketched at the lower left on this page and again on an afternoon gown of black velvet and white broadcloth. This consists of a closely buttoned collar and vest of the fur, cut in one and fastened to suit, and it may be worn as shown in the drawing or rolled down to half its depth. The small fur cuffs of this model are typical of the mode which has revived fur cuffs on many of its winter suits and even on frocks.

Hudson seal combined with black velvet has been used by the new house of Molyneux for the original muff at the lower right on this page. Very long and bolster shaped, this muff is carried slipped up on the arm, as shown in the sketch, or in front with both arms plunged into it almost up to the elbow. It is with such conceits as these that the couturiers and modistes of Paris propose to keep us warm and smart through the days of early winter until fur coat time arrives.

de Givenchy

The widths to which a coat may go was shown at Auteuil. Well above the ground were two great roses and a cut-steel fastening, and on the hat was a paradise spray

SKETCHED HATS FROM MARIA GUY

"They shall not pass," said Dœuillet, and made "Verdun" all in brick red cloth and Hudson seal. And what woman could pass? Jet pins cleverly hold tufts of ostrich to the seal hat

Mrs. Langtry was the wearer of this reversed Napoleonic hat of hatter's plush with its magnified cockade. The Molyneux muff of velvet and seal may be shared by both elbows

THE GAME OF HIDE AND SEEK IN PARIS

With the Late Year, the Parisienne Returns, not to Paris, But in and out of Paris to Fontainebleau, Chantilly, Compiègne, and Other Haunts of Golf and the Hunt

Thus in tailored guise does the Parisienne journey to and fro between Paris and the autumn sports

BEFORE the triple mirror which reflects her triply charming and triply slim silhouette, Madeleine, who never consents to dress like every one else, pouts and tries with her two hands to flatten the gathers which the fitter has placed there for the first fitting.

"Take away that fulness. I do not wish to be dressed in the last extreme of fashion, Mademoiselle Julie."

At this moment her *vendeuse* enters. Mademoiselle Alice is a woman of taste and experience, who understands the mode and its tyrannies.

"They shall be taken off, if you wish, *Madame la Comtesse*, but I warn you that in a month, your gown will look out of date. You will want something else, and you will tell us to put some fulness in this skirt. There is going to be, it is certain, fulness in the skirts this winter. You will see."

Madeleine insists. If the mode becomes too exacting, she will consent to choose something else later in the season, but she is one of those women who dress very well and whose costumes other women copy, and she intends to have her way. It is a very good thing when the personality of a woman counts for something in the way she dresses. Many modes have had their origin in just this way, and we remember them and admire the women who have taken their own ways and refused to accept the dictates of the mode. There is no doubt that Madeleine, without the plaits of Madame Alice, will be one of the women most admired this winter, and more than one of her costumes will have an influence on the mode.

Another woman who makes her own decisions as to what she will wear is the Countess de Salverte, and exquisite costumes are made in accordance with her decisions. It has been said since the armistice that the Frenchwoman is losing her distinction. To us, it seems that, on the contrary, the Frenchwoman is at last escaping from the riot of extravagance into which she had thrown herself before the war, and that she is coming back to emphasis on the line of her costumes and to the fine tradition of distinction. The change seems a happy one to us, and it is well exemplified in the sketches of the models chosen from the wardrobe which the Countess de Salverte took with her on her visit to the United States.

The Countess de Salverte is always notably well gowned. For this reason, it is a pleasure to note the simplicity of the models which she has chosen for the winter which she is to pass in America. Paquin has made many of these costumes, and in them may be seen that same concern for the line which claimed Madeleine's attention.

Very becoming to the woman of beautiful lines is the evening gown sketched at the lower left on this page. It is of black satin, and the train is especially designed to avoid the awkward necessity of carrying the train over the arm in dancing. The girdle of dull silver pine-cones with pine-needles pointing in every direction is of a characteristic novelty and originality, as is the shoulder-strap of black Chantilly lace, so narrow that it hardly counts at all, but still a factor in the gown.

The evening gown of black and gold brocade, sketched in the middle of this page is also from Paquin and is worthy of a place beside the simplest of classic drapings in the grace with which it is draped about the figure and knotted carelessly on the left hip. Thus one might wish to see all women dressed to-day, for so they would

Paquin made this black satin gown to offer a clever disposition of the train when one dances. The girdle is of old-silver pine-cones and needles

The Countess de Salverte, who will be among the Parisian visitors to America this winter, brings with her this group of gowns. Paquin has made this one of black and gold brocade with graceful drapery

Renée also maintains the slim silhouette in an afternoon frock of black velvet and crisp waxed ribbon. The square-cut bodice is a diversion

Simplicity and grace of line mark the wraps of the Countess de Salverte, two of which are shown on this page. It is to costly simplicity that Paris lost its heart. Monkey fur and black velvet make this Aviotti model, and the hat is of the fur

In the interval between summer furs and winter furs, the man's scarf in silk tricot affords a smart accessory to the Parisienne's tailleur. The black enamel band on the cane bears the initials in white

be lovelier and more supple than in the hoop-skirt frocks in which the waist, by some strange anomaly, remains wide and loose.

Charming in its extreme simplicity is the Reneé frock at the lower right on page 44. A double ruche of waxed ribbon forms the girdle on this black velvet frock, and the skirt forms plaits at either side with a little plaiting of the ribbon, while the same ribbon falls in long ends below the bottom of the skirt. The square-cut bodice brings a change from the curving line which has been worn so much.

The manteaux of the Countess de Salverte are all beautiful and simple in line, but have yet a novelty which will distinguish them, especially when one notes the grace with which these wraps are always worn.

The latest of the autumn months, the Parisienne

(*Continued on page 82*)

For evening wear, Aviotti makes a charming wrap in white caracul, deeply bordered and highly collared with Australian opossum, a novel combination of furs much in favour, this season, when two furs usually gain by partnership

In almost any station, one might meet this black velvet and beaver wrap waiting for the train by which Paris goes to the country

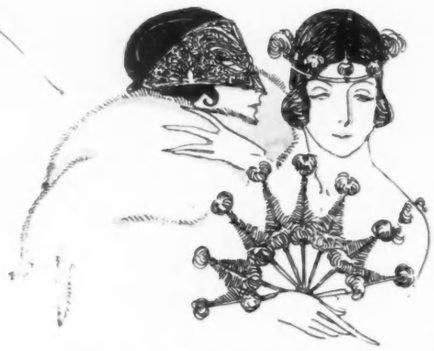
(Left) In her rôle of dweller in the suburbs, the Parisienne elects to wear to Paris such tailored costumes as this in self-checked natella

For shopping, one wears English velours, a Brittany hat, grey stockings, grey gloves, and patent leather shoes—all with chic

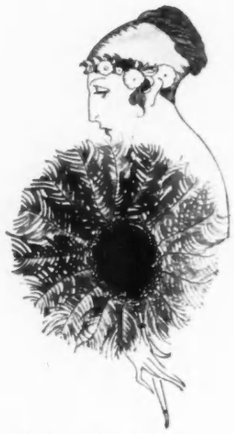
THE APPAREL *of* PARIS PROCLAIMS *the* HOLIDAYS

Coiffures and Fans of Many Lands and Times Unite in a Plot to Make the Fêtes of Christmas and New Year's Outshine All Other Fêtes

Who can measure the results of powdered hair and patches, and what woman can resist the impulse to try them? The most bewildering of foils is provided by a fan of shaded king's blue plumes on a black enamel stick set with rubies and turquoises



Poiret modernizes the romantic Venetian mask in silver tissue and jewels and contrasts it with a barbarian coiffure in many-coloured plumes and diamonds



There's magic in it, this bandeau which the Empress Joséphine lends to grace the fêtes of Paris. A tiny garland of yellow, black, and silver fruits holds the silver lamé band, and the fan of stiffened black plumes is set on red velvet and silver

VERLAINE, with the rare insight of a poet, wished that it might be granted him to find a lovely woman who at all times should be, "never entirely the same and never wholly different."

It is perhaps with a thought of the certain charm of being not always the same that many women seek novel and original coiffures and ornaments for the dinners and fêtes of the holiday season. Sometimes they seek inspiration from the modes of the past; again they depend wholly on their own taste and imagination. In either case, their creations lend a gaiety and charm all their own to the holiday festivities of Christmas and the New Year.

Indeed, the Parisienne is never more gay of heart or subtle of art than when she turns her attention to the making of a coiffure for fancy dress. Every age of France from the far-away days of her Merovingian kings lends its inspiration, and not even the eighteenth-century English beauty is more deft in her telling use of powder and patches.

One of the chief aids to woman in her holiday transformation this year is the fan, and endless and decorative are the forms it takes. Madame de Montespan once had the original idea of desiring a fan, each fold of which should be painted by a different artist. One artist worked out for the whole fan the design which Madame de Montespan had chosen — a swarm of many-coloured butterflies hovering over roses of many varieties. Then each of the artists selected painted his allotted section. When completed and mounted on ivory, this costly trifle had demanded the expenditure of ten thousand francs. Madame de Montespan used it once and then had it placed in her boudoir as an ornament.

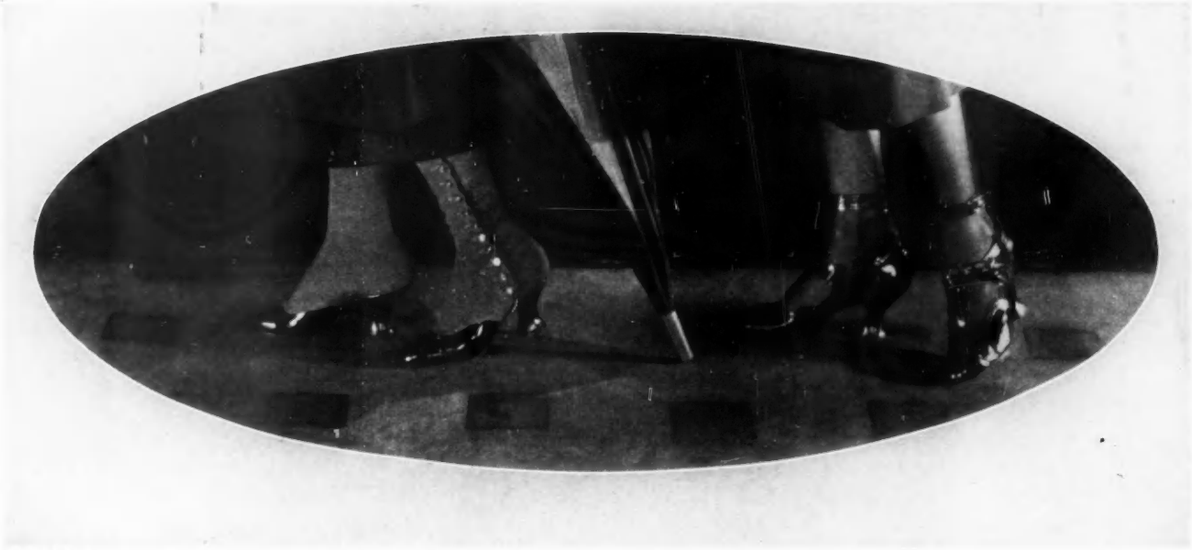
Our fans of this season are less costly than this rare treasure of the court beauty of centuries ago, but they assuredly surpass it in the decorative fitness of each one to the costume it accompanies and in the rare grace with which they express the wearer's mood. We have laid aside the traditional fan of diamond-studded sticks, which had become almost as much a matter of course as the necklace of jewels or the tiara. In their place, we shall have fans to suit every costume, every mood, and every occasion. Our fans for the holiday festivals will belong to every period—even wholly to the present—and will be of every size. Plumes long and willowy, plumes adroitly stiffened, and plumes deftly clipped and curled will all have their parts, and in decorative contrast will be condor feathers, parchment, and mica. Just at this time when the coiffure, also, lends itself to strange ways of grace and arrangements unknown to everyday life, these fans will be doubly effective, and their magic will give to the fêtes of this season an amusing and delightful effect.

(*Continued on page 82*)

It must be black, the hair which makes this uncurled fringe held by a diamond and platinum comb above black and white condor

Acid green is the great fan of uncurled ostrich, and its brilliant hue is matched by the aigrettes which spring from the gold tissue cap binding the hair and brow: three coiffures from Valentine About feathers

The wearer of the Merovingian casque in brown plumes and gold gauze carries a fan of painted parchment and mother-of-pearl. "Desdemona" in gold lace and pearls complements a feather-edged mica fan



Baron de Meyer

No longer to be resisted are the shoes of Paris. The American woman, so long at odds with the Parisienne over round toes and "boat-shaped" lasts, adopts as her own the modified French last of the sandals at the right, and even at times the true French last at the left; from Bob

THE LAST ENTENTE OF FRANCE AND AMERICA

The French Last Subtly Modified Proves a Formidable Rival to the Long and Narrow Shoe

BETWEEN Delphine, faring lightly down the Rue de la Paix for a final fitting, and Daphne of New York, who tucks her Peke under her arm as she steps into the luxurious interior of her limousine, there was once a wide wide difference. It was really wider than the Atlantic Ocean, although it was just about shoes, and it was quite impossible, apparently, to adjust. For Delphine cherished the opinion, and one must admit that it was well grounded, that her feet looked even smaller than they were, in those stubby-toed shoes; and Daphne, though she might pay Delphine the sincerest of flattery in respect to hats and skirt length and other things sartorial, held faithfully to her slender aristocratic American last.

It's really very surprising, considering the depth and length of her attachment and that of all the other Daphnes, that they ever accepted the smart and charming compromises which one is beginning to see upon their dainty feet. The silhouette might expand into curves, shrink into line, then curve again, sleeves blossom into glory, retire to skimpiness, and bonnets trace the orbit of the mode, but Daphne's shoes were steadfast, and her street shoes, like a rock for fixity.

SHOES, SHOES EVERYWHERE

The memory of woman runneth to a time when, from Deauville to Vienna, the motto of every vendor of postal cards and pretzels regarding an American was, "By their shoes ye shall know them," and he knew them from afar. The poetic sightseer who went to rhapsodize in the Coliseum by moonlight saw those slender footprints in the sands before him as he went, with ever so much more annoyance than that with which Crusoe spied the five-toed imprint of his man Friday. It got so that the sentimental wanderer at the gentle shore of Como found it even there before him, more numerous and inescapable than the fleas of Naples. These prints infested the Riviera and swarmed in the galleries of Florence. Even Paris deigned to give a moment's attention to the long vamp, and for a season, *la forme Américaine* was held in honour at the l'Opéra and on the fashionable Rue de la Paix.

"Her feet beneath her petticoat,"—so ran the tale—"like little mice stole in and out." But if she had worn these evening sandals of sapphire and silver brocade with French heels, even she might have been more generous about it, especially since they button with bits of rhinestone; from Bob

THE DUAL ENTENTE

It may be that it was those very walks abroad, or perhaps it was the realization that one idea, even the best idea in the world, may be carried too far; or it may be that in her acquisitive way, the American woman of fashion decided to assume something very feminine and charming that she had been too long without; at all events, the very maker of those footprints has come to favour a shoe which is an Americanization of that small, stubby toed, persistent, and likable foreigner. This is the understanding between Delphine and Daphne, and a very amicable agreement it is, too, in which both parties are likely to benefit, and only the alleged stronger sex is apt to come off the worst. For these shoes are such as to endow each hour of the day with a separate grace, and to keep man, poor creature that he is, in a state of adoring submissiveness.

There are country shoes, for instance, like the diminutive, white, round-toed, kid ones and the accompanying white buckskin sandals which, thus clasping a neat foot and ankle, well might interest the lover of bees, flowers, and of nature in general. Another white shoe for the country has a glint of patent leather here and there about its attractive person, just enough

For those American feet to which the strictly French last is unbecoming, are adaptations that gracefully concede a point for slender length. The white buckskin sandals have pointed toes, while the white kid walking shoes are correctly and entirely French

SHOES FROM BOB

(Left) The small foot of a French turn of mind, loyal to the frivolity of its gauzy silk stocking and the whisk of tulle above, desires to look very dainty and even smaller yet in a pair of black velvet slippers with delicately cut straps and glinting rhinestone buckles

Baron de Meyer

(Left) Thus do shoes proclaim their Gallic and individualistic temperaments, and pumps cut daringly low brave even wintry seasons. There is a new charm added to the dressing of one's feet when one is confronted with such patent leather garb as this

to give it that alluring expression of come-hither-ness, like a glimpse of a sparkling black eye. There are beige suède slippers with the most delightful sort of openwork, for instance, which are quite capable of leading the feminine heart astray, and another pair, equally to be distrusted in their effect upon a weak will, are of black patent leather with openwork over white kid in just the right place to call attention to an aristocratic instep.

SHOES SMALL BUT SOPHISTICATED

Some of these independent affairs are quite regardless of the distinction between afternoon and evening, as, for instance, a black slipper in brocade and satin which adorns itself with a bow, of course, to be different, and sets out all sorts of traps by ranging from black through the colour scale and even appearing in gold or silver, to allow nobody to escape through diversity of choice. And there is another pair, too, of an attractiveness not to be described without resorting to verse, so French is its black velvet self of giddy heel and rounded toe, so wise as to the vulnerability of man.

Another alarming feature of the way that shoes have come to act of late is their selection of stockings. Time was that, on the street, a staid boot appeared in company with a staid matching stocking of which one caught a glimpse, and that was all. Now, and one needn't go to Paris either, there is a liberal vista of transparent stocking, not to particularize further, perhaps over a thin light one of wool, if ankles are to be warm as well as elegant. Even more strongly suggestive of their designing nature is the fact that they resort to colours which do not match,—beige, grey, or elephant colour with black shoes.

So do shoes proclaim French and individualistic temperaments; here does the cautious eye observe a disposition to be gay. What other interpretation could be made of a saucy pair of buttoned street shoes with those round toes and high heels once anathema, or a reckless little pair of patent leather sandals which acquired in this country a short pointed toe and nothing else?

GIDDY COLOUR

Now a blue and silver sandal, with the added elevation of a heel, goes skipping about under the brilliant lights of evening with the assurance that belongs only to something very new.

Nor is one surprised to find even that seventeenth-century symbol of a king's vanity, the coveted red heels, blossoming out in a pair of patent leather slippers, accompanied by two scarlet toes. Red heels which were once destined to carry scandal down the marble corridors of Versailles, may now flit about at *thé dansants*, or, tucked demurely under the tea-table, amuse themselves by feminine conversation. Such are their French-American natures.

The influence of the American last dominates in these beige suède shoes, but the openwork over the instep declares that Paris also had a hand in them

DEMEYER-

Among their varied pursuits, under French influence, shoes have given thought to the country life, which may not be so simple, after all, if one is destined to meet such smart pumps as these. They are patent leather where they aren't white buckskin, and they show extremely good judgment in being both

(Below) Abetted by a saucy brevity of skirt, a slender ankle,—well, there's no limit to the damage which may be done of an afternoon by one small black slipper of brocade and satin fastening with a tiny black bow at the strategic point. Instead of black, one may have grey, maize, or any other colour, or gold or silver, all of which are equally damaging

This pair of patent leather street shoes with grosgrain ribbon ties, in their heels, rounded contour, and entire aspect, speak fluent French and nothing else

SHOES FROM SLATER

Baron de Meyer

Brave in the inspiration which has come to them from the smart boot-makers of Paris, slippers dare an elaboration hitherto unfamiliar in our conservative footwear. These slippers of black velvet have a distinctive arrangement of narrow white grosgrain ribbons

SHOES FROM SLATER

The débutante who flits about of an afternoon,—she knows her red-tipped, red-heeled patent leather shoes are of the moment, and perhaps she loves them, too, because their scarlet heels suggest the courtiers of Versailles

Wise in French arts, these black patent leather afternoon shoes know just when and where to withdraw in favour of white kid in the form of effective openwork. They slip on like pumps, but fit rather high over the instep

BY THE NECROMANCY OF PARIS COUTURIERS, THE LONG LAST YEARS BEFORE THE DÉBUT ACQUIRE A BRIGHTER GLAMOUR

B. CARRÈRE

One of those demure young things that are just a little too seraphic to be trustworthy is an evening frock of white chiffon voile, belted and bound with gold cloth, and wearing on its bodice an embroidery of gold thread roses. On the skirt, gold binding accentuates the tucks

FAIRYLAND

Like a water-lily framed in coolest green is a gown of white satin clouded with emerald green tulle and tied with a green sash. The décolletage makes some concessions to a tulle fichu, but even the sophisticated débutante would be satisfied with so modish a bouffant skirt

FAIRYLAND

Poise is not a matter of years, but a matter of gowning, when blue serge so well befits the dignity of youth. This frock is simply made with an apron front of plaitings and a rather plain overblouse which reveals an underblouse of dark blue and silver brocaded ribbon. The little hat of dark blue beaver, of a like mind, adapts this decoration

B. CARRÈRE

A young girl is a most decorative object, and here is one of the reasons to make her so—a sweater frock all plaitings of grey crêpe de Chine with an old-pink satin collar on its silver thread sweater of heavy mesh. To top this frock, there is a sweeping grey silk beaver hat in Louis XIII style, edged with a pheasant's feather. The gown may be had in other colours as well

B. CARRÈRE

This is the sort of costume that mortals of some years and embonpoint must delicately envy—a hat and frock of blue serge with touches of rose coloured duvetine. The frock, with predilections for the princess style, buttons itself all up and almost all the way down with steel buttons and accentuates the hips with cartridge plaits. It is belted with a serge cord attaching with a large steel hook

Bertram Park

LADY MOYRA ELIZABETH BUTLER

Lady Moyra Elizabeth Butler, the younger daughter of the seventh Earl of Lanesborough, M. V. O., is prominent among the younger members of English society. Her mother was a daughter of the late Major-General Sir Henry Tombs, K.C.B., V.C., and her elder sister was married in 1912 to the Duke of Sutherland.

YVETTE GUILBERT INAUGURATES A SCHOOL

In the School of the Theatre Recently Established by the Great French Diseuse, Every Art Becomes a Means to One Desired End

By CLAYTON HAMILTON

SUPPORTED by the cordial co-operation of the Ministry of the Fine Arts of her native France—where the perennial problem of keeping the world safe for civilization is considered seriously by the Government of the Republic—Yvette Guilbert has returned to this country to inaugurate in New York a School of the Theatre. Such an institution is a logical development from the lessons and conferences which this great artist has already, for several seasons, been accustomed to accord to a selected number of private pupils. An augmented curriculum, conducted entirely in the English language, was initiated on October 15; and the various classes are convened for the present at the Hotel Majestic, pending a time when the school will be prepared to move into quarters of its own.

Ordinarily, the addition of a single item to the already overlengthy list of educational foundations in New York would not call for special comment; but this new institution stands unique, in two respects at least. In the first place, it is conducted personally by perhaps the finest artist living in the world to-day who does anything of any kind upon the stage; and, in the second place, it embodies an idea which, though more or less forgotten by the present generation, is historically sound.

If Raphael could return to earth to reopen his academy of painting, if Donatello might resume his interrupted school of sculpture, if Mozart should migrate to our shores to conduct a conservatory of music, or if Keats could come to us with an open offer to teach apprentices the art of poetry, the high occasion would be chronicled as epoch marking in the march of history. Yet Yvette Guilbert—although her life has been devoted to an art that is not, alas, like theirs immortal, an art that flowers to fruition in ecstatic moments that can never be recorded for posterity, an art whose hand is ever at his lips, bidding adieu—deserves a ranking with these giants of the high and far-off days by virtue of her perfect mastery of a finally perfected medium. This verdict is not uttered by the present commentator in an unconsidered moment of enthusiasm. It has been, for twenty years, the verdict of all the leading critics of all the leading nations; and it has been supported by the tributes of nearly all the leading artists that are living in the world. My own experience, upon this point, is merely representative. During the course of the last quarter of a century, I have attended fifty-six recitals by Yvette Guilbert, in Paris, in London, in New York, and in other cities; and throughout that period my eyes and ears have been kept open by a constant

(*Continued on page 84*)

MAKERS OF MUSIC

With Old-Time Favourites in Opéra Comique, a New Symphony Winning Honours, and Three Notable Russian Pianists, the Season Is Well Launched

By HENRIETTA STRAUS

THE New York music season, which began in a desultory way as early as September 13, was formally ushered in almost a month later on Thursday evening and Friday afternoon by the New Symphony Orchestra under Artur Bodanzky. This orchestra was originally formed last spring for Edgar Varese; its début, however, was not a success, and the second concert was given into the charge of Mr. Bodanzky, premier conductor of the Metropolitan Opera Company, with the result that this year, a series of ten pairs of concerts have been inaugurated under his direction at Carnegie Hall. The wisdom of this course was amply proved by the first concert when Mr. Bodanzky demonstrated his ability.

On this occasion, he offered his own arrangement of the Bach Choral Prelude, "Out of the Deep I Cry to Thee," Charles Martin Loeffler's "Pagan Poem," Wagner's "Faust Overture" and Beethoven's Fifth Symphony — in all, a goodly array of the classics. In spite of the short time during which it had been in existence, the orchestra gave a thoroughly admirable performance, especially in the Loeffler "Poem," and in the Beethoven Fifth Symphony. Though Mr. Bodanzky lacks somewhat in poetic feeling, he conducts with both fire and precision,—qualities which have received appreciation, for Carnegie Hall has been thronged with eager listeners.

At about the same time that the New Symphony was inaugurating its concerts this year, the return of another music organization was being welcomed. The Society of American Singers, organized for the laudable purpose of presenting grand opera and lighter opera in English at prices within the reach of the public, entered upon its third season on October 13 at the Park Theatre. Unfortunately, it chose, as its initial offering, Von Suppé's "Boccaccio"—an operetta exceedingly popular in 1876, but to-day showing the ravages of time in its wan transparent score and still more transparent jokes. As for the principals themselves, they were so badly miscast that they bore little, if any, resemblance to the sprightly chronicler of Tuscan scandals and his "splendid lady," Fiametta.

Happily, the organization acquitted itself admirably the following week in the performance of Pergolesi's "The Maid Mistress" and Sullivan's ever-popular "Pinafore." In "Pinafore," the choruses were excellently sung, while Dick Deadeye, who hardly comes second in interest, was delightfully portrayed by William Danforth, an excellent comedian who was with De Wolf Hopper in this revival of the Gilbert and Sullivan operas several years ago. His interpretation was more than adequate, and so was the Sir Joseph Porter of Frank Moulan. For the rest, Blanche Duffield made an exceedingly pretty Josephine, Gladys Caldwell portrayed a vivacious Hebe, and Josephine Jacoby, of Metropolitan fame, was a convincing Little Buttercup.

(*Continued on page 80*)

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The bride who seeks an unusual and lovely setting for the never-to-be-forgotten occasion, will find more than one suggestion to aid her in the outdoor wedding of Miss Helen Ladd Pratt, daughter of Mr. Frederic Bayley Pratt, and Mr. Richard Stockton Emmet, son of Mrs. William Temple Emmet. The ceremony took place on the lawn of "Poplar Hill," the Pratt estate at Glen Cove, Long Island. Singularly beautiful was the arrangement of flowers as a background, and adding to the charm and dignity of the occasion were tall columns gracefully twined with vines. A reception held on the lawn and a lunch followed the ceremony. The guests included many members of prominent New York and Long Island families

The bride was given away by her father, Mr. Frederic Bayley Pratt. Mrs. Christian A. Herter, the bride's sister, was matron of honour, and Mr. John Gilbert Winant served as Mr. Emmet's best man. Bearing the bride's train is Miss Jane Lapsley, daughter of Mr. John W. Lapsley, who made a very winsome little train-bearer

AN OUTDOOR EVENT OF MEMORABLE CHARM WAS THE WEDDING

OF MISS HELEN LADD PRATT AT "POPLAR HILL" ON LONG ISLAND

© Central News Photo Service

Mr. Peter A. B. Widener, 2nd, accompanied by a faithful friend, visited White Sulphur Springs

© Underwood & Underwood

The sports at Hot Springs were among the interests of the Countess Otto Salin-Hoogstraeten and Mrs. Philip Rhinelander

© "International"

Mrs. Angier B. Duke put into practice at Hot Springs her belief in a good game of tennis

SPORTS AT WHITE SULPHUR AND HOT SPRINGS

SOCIETY HOLDS AUTUMN RENDEZVOUS IN VIRGINIA

(Right) Among the many and varied attractions which White Sulphur Springs offers Miss Fifi Widener are a good horse and a stretch of open road

© Central News Photo Service

Watching a tennis match on the Hot Springs courts are Miss Maud E. Kahn, Miss Genevieve Glendenning, Miss Marion Tiffany, and Mr. Fred C. Inman

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SEEN *on the* STAGE

More New Plays Limited by the Old Spell of Times Square, and in Contrast, a Play by Augustus Thomas

By CLAYTON HAMILTON

As a bit of advice to some of our younger American playwrights, it might be well to revive the formerly familiar slogan, "See America first." Too many of them see the manager first, and, after achieving an initial success in the commercial theatre, are whirled about in the managerial maelstrom, and never afterward find leisure to observe our life from any other point of view than that of the office windows of Al Woods. They surrender very quickly to the fallacy of thinking that New York is the United States,—whereas the metropolis, in many of its aspects, is the least American of all our cities; and, a little later, they succumb to the further fallacy of thinking that Times Square is New York,—whereas the theatre district is populated mainly by transient madmen who are willing to pay three dollars for a seat at a "musical comedy" that is neither musical nor comical.

Times Square attracts apprentice playwrights as the flame attracts the moths; and for this phenomenon there is a reason that is practically sound. Times Square is the best, if not the only, place in the country in which to peddle plays. It is the market-square of the theatre. But the fact that a man with a thousand dollars to invest turns naturally to the New York stock exchange as the best and quickest market for the buying of Liberty bonds affords no reason why this sane investor should spend the rest of his life in Wall Street with his eyes glued to the tape that issues from the ticker. After a young author has sold his first play in Times Square, he should run away as fast as possible and as far as possible, in order to find out what America is like and thereby to acquire material for future compositions.

Too many of our playwrights neglect to run away in time. That is the reason why most of our American plays are written of the people of Times Square, by the people of Times Square, for the people of Times Square. The Times Square attitude toward life is narrow and near-sighted. In a few years, it becomes chronic; and, after a few more years, it becomes incurable. After a playwright has become habituated to look forth upon our life from the windows of Al Woods, he has lost his ability to see beyond the Hudson River.

TWO RECENT PLAYWRIGHTS

Consider, for example, the case of two of the most recently successful of our American playwrights. Both Mr. Samuel Shipman and Mr. Max Marcin are Jewish in race and foreign in extraction. These facts are set down without

Abbe

(Right) Genevieve Tobin is a brand new star discovery. She is still very young, but her performance in "Palmy Days" is such as to promise brilliance

(Middle) Martha Hedman and "The Boomerang" stand synonymously for success. This actress will reap new laurels in "Forbidden" by Dorothy Donnelly

Count de Streleckl

Arnold Genthe

Baron de Meyer

Mary Boland plays the part of the youthful step-mother in "Clarence," a Booth Tarkington comedy that holds no second place among the season's successes. Mary Boland first appeared as leading woman with John Drew

Abbe

The stage career of Lola Fisher, still so young and so very very bewitching, has been a list of triumphs. The result of her coming appearance in a new Clare Kummer comedy is obviously certain beforehand

(Left) Though one does not know their names, they will long be a delightful memory, these two little ladies of the "Cameo Dance." This particular scene is one of the loveliest in the now assuredly successful "Greenwich Village Follies"

prejudice; for the present writer agrees with Colonel Roosevelt in regarding this America of ours as a logical melting-pot of all the nations of the older world, and would not entertain a thought of speaking slightingly of a race that has produced such great artists as Paderewski and Sarah Bernhardt. But the point to be noted is that such playwrights as Mr. Shipman and Mr. Marcin have proceeded no further, in their observation of American life, than the distance from the Narrows to Times Square. They are Americans, and we are proud of them; but, to judge them by their writings, they have never crossed the Hudson River.

Their capacity for entertaining the transient public of Times Square has been attested bountifully at the box-office; and their technical adroitness has been duly praised by many critics. But consider their compositions, for a moment, from another and a more important point of view. Regard these plays as records of American life. If we should believe the written testimony of Messrs. Shipman and Marcin, America is entirely populated with amiable crooks and entertaining lunatics. What do they know of America who only know Times Square? Is this a country of "cheating cheaters" and the sort of folk who are projected in the phantasmagoria of "East Is West"? Are the characters in these plays American, in the sense in which we feel the meaning of this adjective when we apply it to Benjamin Franklin or Abraham Lincoln or Walt Whitman or Mark Twain or Theodore Roosevelt?

Maurice Goldberg

The past success of "The Boomerang" and the present success of "Adam and Eva" are largely due to Ruth Shepley

Albe

(Right) Elsie Gordon and Elsa Thomas give youth and grace to "The Night Boat," a new musical comedy

TO MAKE SUCCESS COMPLETE

These adverse remarks are not intended as invidious; they are intended, rather, to be helpful. Mr. Shipman—to confess the truth—is an old and valued friend of the present commentator. He came to me, nearly twenty years ago, as a student at Columbia University; and it was my pleasant privilege to assist him in the first bit of hack-work that was offered to him in the theatre. A little while ago, he said to me, "I am now drawing royalties from my plays that amount to five thousand dollars a week:—aren't you proud of me yet?" . . . I did not answer at the moment: I merely ordered a couple of beers. But, now that I have thought the matter over, I believe that I shall really become a little proud of Sammy Shipman after he has ceased to count his royalties and has embarked upon the great adventure of finding out the meaning of America, as it truly is.

A LEADER OF AMERICAN DRAMATISTS

Mr. Augustus Thomas, throughout his long and large success in our commercial theatre, has never been tempted to narrow his vision from the compass of the nation to the compass of New York, or from the compass of the metropolis to the compass of Times Square. He has steadfastly endeavoured to write a drama of the people, by the people, for the people,—in the unrestricted sense which offered wings to the imagination of that immortal rhetorician who originated these sidelong circling phrases. Mr. Thomas—long recognized as the leader of our American dramatists—has been regarded for many years as an important citizen of the metropolis; but, in admitting the soft impeachment of a voting residence in New York City, Mr. Thomas has never renounced the idea that the map of the United States is astonishingly extensive.

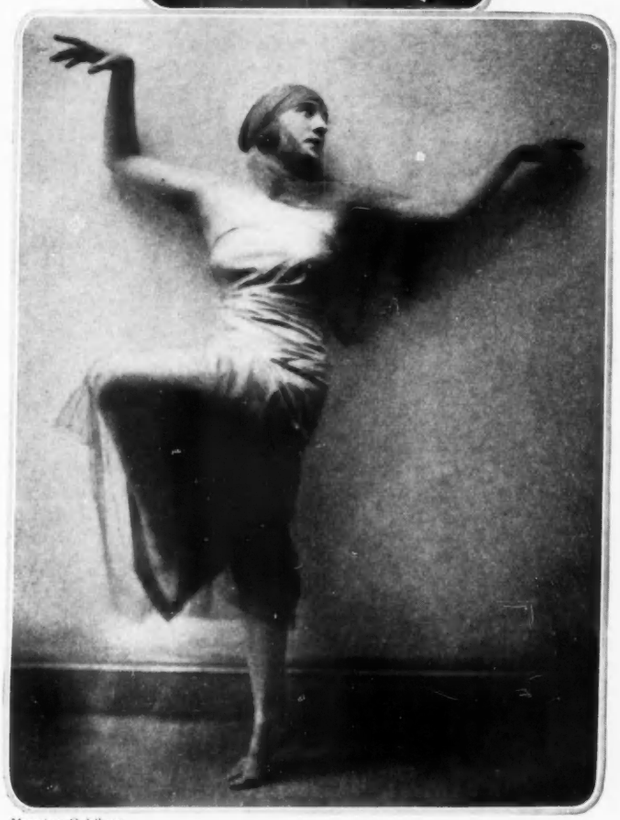
Mr. Thomas was born in Missouri, and inherited a desire that things should be shown to him. After a preliminary period of schooling, he began his active life as a page-boy in Congress, and learned, by this experience, that the United States is large. Afterward, he served for six years as a freight-agent for a railroad; and this employment must have been conducive to a further study of geography. When he began to write plays, he thought that he knew something about America; and he endeavoured to march across the map of America by exhibiting a series of pictures of life as it is lived in the various states of the union. It seems a sort of pity that he should have been persuaded to discard as hopeless the high task of sewing star after star upon the flag of our native and national drama. Of course—as the Hebrew prophets long ago reminded us—our human life is limited; and no playwright can find leisure, within a little lifetime, to define all the impulses which differentiate the many and various communities which are federalized into this united nation. But Mr. Thomas has at least distinguished the human motives that are current in Alabama from the human motives that are current in Arizona; and he has always understood that a play of New York City, like "The Other Girl," is a very different thing from a play that deals with some outlying and outlandish district, like "Rio Grande."

His vision of our native life has never been attempted from the focal point of Broadway and Forty-Second Street. It has always remained national, instead of local and provincial. Mr. Thomas—revered for many years as the author of the greatest of all American plays, "The Witching Hour"—has easily inherited the mantle of the former Dean of American Dramatists, Bronson Howard. Fifteen or twenty years ago, the preeminence of Mr. Thomas among our native playwrights was actively disputed by the late Clyde Fitch. The manifest abilities of Fitch were so indisputable that any question of his final rank in comparison with Mr. Thomas must be called away from the carpet as a subject out of order: but this incidental point may be recorded,—that Fitch's outlook upon life was nearly always that of a New Yorker, whereas the outlook of Mr. Thomas—in the old contentious days—was always that of an American. Mr. Thomas is now the undisputed leader of our native dramatists, not only by virtue of his accredited ability in building plays, or in creating characters, or in writing dialogue, but even more by virtue of his manifest ability to interpret and record the various and variable aspects of our American life.

NO CITY LIMITS

Mr. Thomas, for several decades, has been successful as a commercial playwright. He knows the knack of presenting to the public the sort of thing that the public ought to want. He is too astute to write below the level of his audience; and he is too experienced to write above their heads. His plays are never "literary," in the derogatory sense

(*Continued on page 102*)



Maurice Goldberg

Very French and very supple is Madge Derny, the new dancer who is making her début among the spectacular scenes of the "Winter Garden"

Miss Charlotte Potter, at an afternoon of recitations by Mr. Markoe's class in lyric diction, spoke Henley's "Invictus." Miss Potter is the daughter of Mr. William C. Potter

Miss Ellin Mackay, daughter of Mr. Clarence Mackay, gave a very artistic recital of Rupert Brooke's "The Voice" and did credit to the instruction of the class in dramatic work

The lyric diction classes conducted by Mr. Francis Hartman Markoe have been very successful in teaching the children of society how to speak beautifully the English language. In a recent recital, these young people appeared in costume in lyric and dramatic readings. "To Violets," by Herrick, was spoken by Miss Martha Kountze

Charlotte Fairchild

Miss Charlotte Fairchild, in a mischievous interpretation of Puck, reflected all the fun of the setting-up exercises called "Theophilus Thistle-Sifter" and "Joy-Jumping Jemima Juniper"

Miss Phyllis Thompson, daughter of Mr. Phillips B. Thompson, presented a demure little Puritan when she gave Vaughan's "Peace." Dressing up usually banishes self-consciousness

IN LYRIC DICTION CLASSES, DÉBUTANTES OF THE PRESENT

AND THE FUTURE PRACTICE THE GENTLE ART OF SPEAKING

A R T

By MARION E. FENTON

IT may be true, as the galleries have intimated, that the winter season is to be one filled with exhibitions of unusual appeal, with interesting works by both American and European painters and sculptors. As yet, however, nothing of the sort has been vouchsafed us, and we have advanced no farther than a state of anticipation too vague even to merit the qualification of pleasant.

The Thirteenth Annual Exhibition of the New York Water Color Club goes, it must be hoped, under the rule of "bad beginning, good ending"; for this exhibition, which always opens the formal art season in New York, is this year lamentably far from inspiring. There is little either of subject or of workmanship to attract the casual visitor to the galleries. A careful hunting out discloses, it is true, a few works of moderate interest, but inspiration has clearly joined the "vacationists."

Among the delicate works of Molarsky is a pleasing "Moonlight" in which the soft light of late twilight and early moonlight envelops, in its soft blue, delicately sketched nude figures in a setting of water and tree branches. The sturdy forest trees alive with sunlight and vigour in "Sylvan Quiet" do honour to Carlson, as do his usual forest glimpses. A decorative sketch both interesting and entertaining is that of the pelicans, "As You Were," by Peyton. Arizona with its colour and its Indian life which has so strong an appeal for Leigh is delightfully represented in "The Water Hole." It shows Mr. Leigh in one of his best moods, in which he combines the story of the desert life with the beauty of its colouring. While still life and flowers always find place in the delicate medium of water-colour, this exhibition held fewer of them than usual. Among the best of them was the decoratively treated composition, "Phlox," by Harriette Bowdoin.

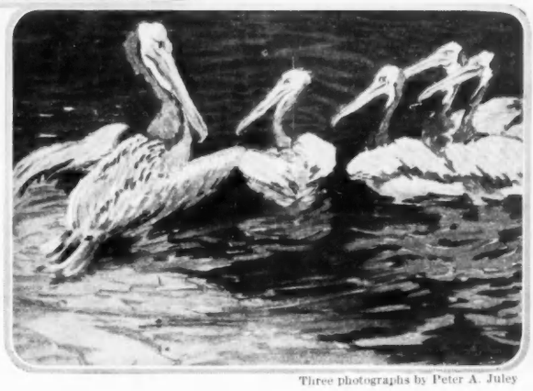
Held in the Fine Arts Building at the same time, and in connection with this exhibition, was that of the New York Society of Painters which held for the third year its uncensored exhibition in which each artist showed what he saw fit, unhampered by the tyranny of juries. Among the forty-four canvases were the well-known and successful "Pottery Maker," by Couse, and a stormy beach with driftwood gatherers, by Jonas Lie.

One of the exhibitions of November which really repaid a visit was that of the portraits and drawings by Virginia Keep Clark at the Montross Gallery. With a keenness of perception and a ready sympathy, she has understood her small sitters and portrayed them with a charm which is given to few who paint child portraits. Delightful in colour and imaginative in conception, her portraits offered a bright spot in an art season remarkable for its dulness.

That strange light which is mixed of moonlight and twilight, folds in a blue haze the delicately sketched bathers in Molarsky's "Moonlight" at the Water Color Club

(Below) An amusing sketch which yet has definite decorative qualities is Peyton's "As You Were," among the few good things in the very poor exhibition with which the New York Water Color Club opened the season

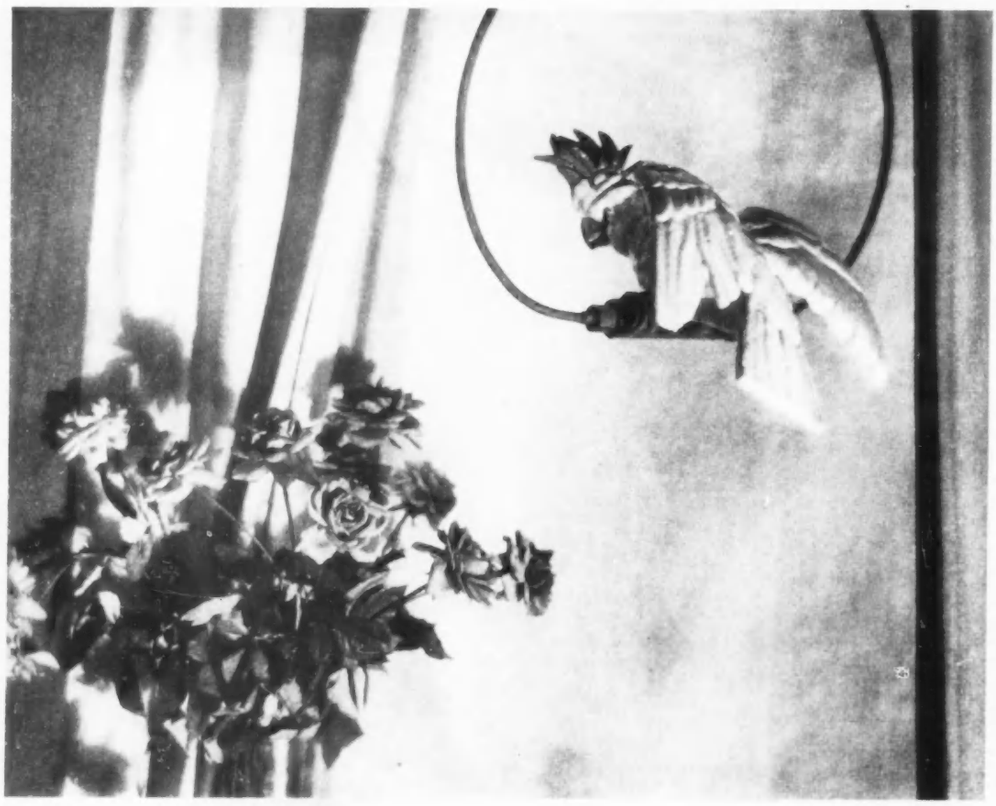
Among the few artists who found a happy inspiration for their contributions to the exhibition of the New York Water Color Club was Leigh, who painted the Indian boy in the desert, with both poetry and colour



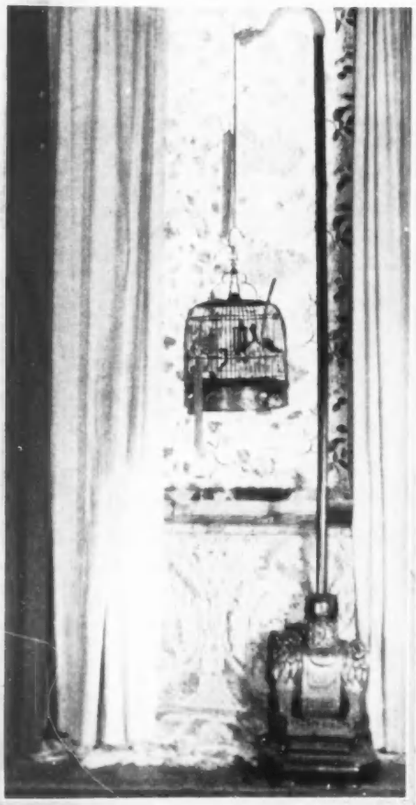
Three photographs by Peter A. Juley

(Left) A rarely sympathetic interpreter of childhood is Virginia Keep Clark who showed at the Montross Gallery in November a delightful group of her recent works

THE OUTSIDE OF THE CAGE



The effect is every bit as decorative as though this white porcelain cockatoo was a bundle of soft feathers, but much more satisfactory, for the porcelain one is content to swing day after day in his iron hoop without uttering one of those harsh notes of complaint that the feathery sort are prone to; $25



Baron de Meyer

(Left) Long ago, China gave its birds palaces to sing in, such as this one of tortoise-shell. Carved ivory and softly dropping tassels add to its charm, and the spoiled little occupants feed from cups of cloisonné and jade; $150. It swings from a serpent's mouth which is the top of a stand with a carved base; $75

IT is quite astonishing how significant are the little things, the little things like the lilt of a laugh, the shake of a hand, the way one manages one's tea-cup, the choice of a perfume, the drift of a sigh, and now—bird-cages! They are one and all symbolic of a state of mind. One must beware, therefore, of these little things if one wishes to prosper in a world so crowded with them that the going's difficult. It is so easy to slip over some one of them and thus become branded forever as a prig, an ignoramus, an eccentric, —or a flirt.

But to return to bird-cages. Once upon a time, one's bird-cage was just a great brass or wooden affair for holding birds, providing one was, of course, temperamentally the sort of person who just had to have birds around the house. The bird-cage was necessary, but a little thing in importance, one thought, and that was the only thought ever given the matter.

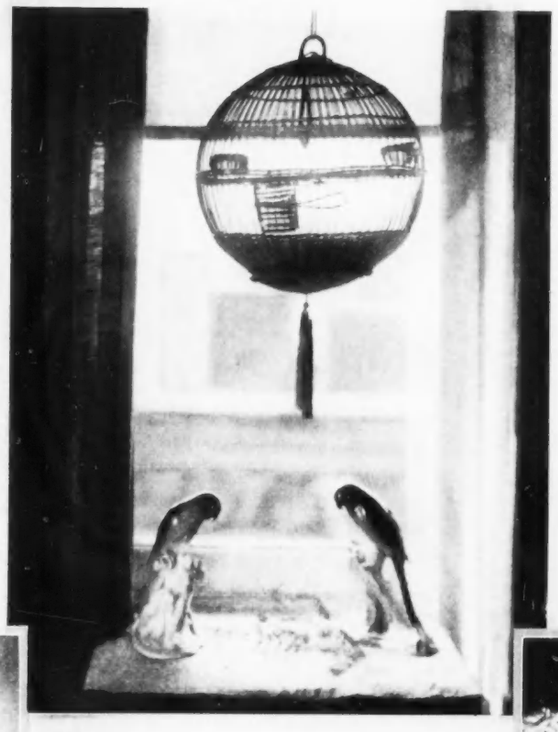
The very sage Oriental, long ago wise in the many things we are only just discovering, long ago experienced in the moods we are indulging in to-day, learned the significance of the little things and gave them attention accordingly. Thus we find them with bird-cages of the rarest workmanship, bird-cages with little cups of jade or enamel, with exquisite carved ivory decorations, and bright silken tassels. Inside these charming cages, fantastic birds twittered contentedly as they swung by a window or stood in the sun. The bird-cage and its bright little occupants were part of the room's decoration, chief of its beauties, significant both of a true feeling for beauty and a love for the smallest things well done.

We, however, have been characteristically slow to wake up to the unnecessary lack of beauty in our necessary surroundings, and to the importance of the small things that make towards soul satisfaction. After long years of ugly useful bird-cages, we are discovering their possibilities as decorations. We begin to realize that our bird-cages may be as true an indicator of our tastes as the curtains of the room or the books on the table.

We are awake now, for only see—here on this page are bird-cages to satisfy even the Chinese wise man.

There are birds, too, a snow white cockatoo that swings complacently in an iron hoop, enchanting little yellow love-birds, and others all of porcelain or glass, for perchance, one now loves one's birds for their decorative qualities rather than their odd foreign songs.

(Right) Like an airy balloon, this cage of black wicker sways in the sun at the window. The sun's colour is repeated in the bands of yellow that circle it and in the silken tassels that hang from the bottom; $15. The two little yellow birds on their two little white stands are of old English porcelain and are at their very best when together; $48.50 each



There are certain advantages in being made of glass. Of course, one can't speak—though even this is construed as an advantage by certain unkind ones—but one's red, green, and yellow feathers are of such a transparency that the light shines through in little streaks of colour and one never grows tired of swinging, swinging endlessly on one's round iron hoop; $10

An æsthetic modern canary would appreciate the contrast of his own vivid yellow self and the bright red of a little tin pagoda home where tiny gilt bells dance at the corners; $20. The porcelain thrush has lost its mate and is feeling rather put out about it, for any one sees the advantage of a mate, especially when it comes to table decorations; $7 apiece

(Left) The grumpiest parrot or the most fastidious canary would find life pleasant in a cage of mulberry coloured wood, and though the queer sliding door with its imposing gilt top prevents him from popping out to see, it's some satisfaction just knowing that two silky tassels, one pale corn yellow and one very very green, are right where they should be underneath; $22

Baron de Meyer

THE FORGOTTEN ART OF FRESCO PAINTING

An Old Type of Italian Mural Decoration Is Revived for Modern Homes by a Modern Artist

ONE of the new and interesting phases of interior decoration to-day is the revival of the art of mural decoration. More and more are artists being commissioned to paint the walls and adorn the ceilings of beautiful homes, just as they were in olden times, when no less than a master's hand was entrusted with such important work.

A type of mural decorations of which little use has been made in modern homes, is the Italian art of fresco in which Giotto and later Italian painters excelled. Although the actual date of its discovery is unknown, the impetus given this art by Giotto in the thirteenth century and forwarded by other masters, to its culmination in the Sistine frescoes, persisted periodically to the nineteenth century. So great an art might never have fallen into discredit had it not been for certain unfortunate experiments of the nineteenth century, especially those made in English Houses of Parliament where the soft coal fumes of London proved destructive. Other frescoes of the same period were more successful, those by Cornelius and by Alfred Rethel, but the influence of the disastrous experiments of men unskilled in the art tended to discourage its use and caused its neglect.

THE ART OF TRUE FRESCO

The literal translation of the Italian word fresco is "fresh," and it is applied correctly only to painting done on fresh plaster. This special technique of the true fresco painters has been adopted by an American artist, Gardner Hale. Through his efforts and studies in Italy, and after many experiments, he has been able to arrive at the exact proportions of sand and colour which make this art possible. As most modern colours are more or less impure, they could not be used with the lime of the plast r, so it was necessary to make the colours from certain earths which were found in Southern France and Italy.

The actual method used is interesting, not only from the artist's point of view, but from the artisan's, as well. The sand must be sifted very fine and, if lime is used, it must be carefully slaked. The plaster is then made and applied to the stone, brick, or cement wall. A very careful design in pencil, as well as a colour sketch of the plan of decoration, is prepared in advance, as the fresco itself must be painted very rapidly. In fact, only a surface which may be completed the same day that the plaster is laid on, is undertaken.

Pigments of pure colours, ground in water and unmixed with glue or oil, are used directly on the fresh wet plaster. Thus the painting becomes veritably a part of the wall and attains both a high degree of permanency and a peculiar transparency and freshness. The luminous quality of the colour so produced creates an effect not of paint applied to the surface, but of the wall itself, blooming into forms and colours.

The breakfast room of Mr. Bertram G. Work is a brilliant example of the modern fresco painting of Gardner Hale

IN AMERICAN HOMES

Aside from the freshness and purity of the colour effects, a practical factor is that the colour thus applied offers a certain successful resistance to the effects of time and weather. Its adaptability to modern American country houses is quite apparent. When the walls of loggia or breakfast room are thus decorated, even though near the sea, one may be assured that a brilliant tone in colour will endure.

A recently completed example of this interesting work is a breakfast room in the Long Island residence of Mr. Bertram G. Work. Here the artist chooses brilliant colours, all harmonious in tone, to create a scene of strange trees and flowers with their accompaniment of vivid-hued birds and animals.

In a Western house, the artist is planning to make use of a subsidiary art of fresco which was much employed in olden times—the application of gold and silver leaf to parts of the design. Gardner Hale has used this with remarkable effect, particularly in a series of panels representing the various fruits of the earth. The method he uses is to apply the gold or silver in a very heavy leaf, placed on tinfoil, which then is laid on the wall surface with a thick varnish.

G. W. Harting

A harmony in blues prevails in these frescoes, yet the fantastic designs of exotic birds and strange trees are gay in differing colours, all in pleasing contrast to the blue

Fortunately for our nomadic instincts, it is possible to make these frescoes removable by building them upon a cleverly planned system of reinforced slabs of cement

Baron de Meyer

"Baked Alaska," a glorified ice-cream confection, is accompanied by a tray full of tempting patisserie, and chocolates and "marrons déguisés" in a spun-sugar basket which repeats the colours of the table decorations; desserts from the Ritz-Carlton

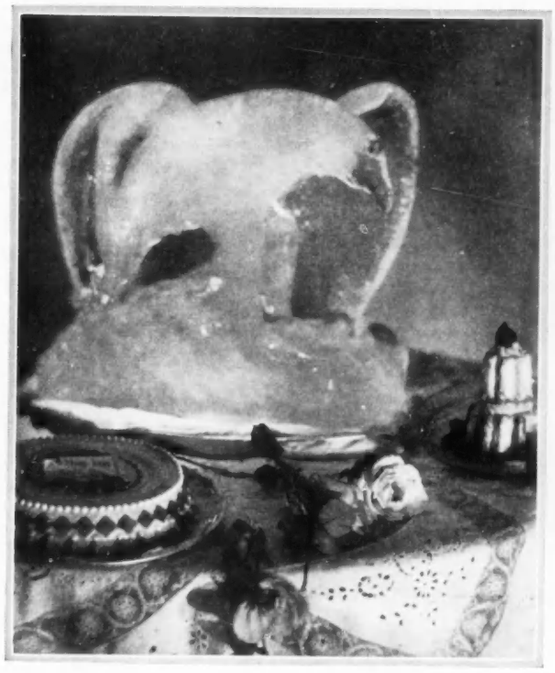
DECORATIVE WAYS "TO MAKE THE END SWEET"

AMONG ever-increasing refinements in the art of living, not the least important is the service of food with recognition of its æsthetic, as well as of its material possibilities — dual possibilities which are sometimes more apparent to the beauty lover than the epicure. Indeed, one of the richest passages in Romantic poetry is a description of the feast set forth on the Eve of Saint Agnes, which renders due attention to both. But long before the time of the poet Keats, the French instinct for fitness had made eating into a ceremony, and under French fingers, the sweets course which sums up the meal has taken attractive forms.

For the dessert course at the smart restaurants, all sorts of delicious confections are being served which depend not only upon their palatable qualities, but on their appeal to the eye, as well. Some of the mysteries of their preparation have been explained to Vogue by Louis Diat, the head chef at the Ritz-Carlton, and the nice compounding of sweets so agreeable to both taste and sight, may compensate somewhat for the difficulties of a chef's existence in these days of restive domestics, besides adding zest for the guests at the fête. The recipes which follow are sufficiently simple to be appropriate for a small dinner, and among the most important is the *gâteau génoise*.

GÂTEAU GÉNOISE

Sixteen eggs, mixed with a pound of sugar, are put in a double boiler over the fire and beaten with an egg-beater. When the mixture becomes warm and begins to thicken, it should be removed from the fire and allowed to cool. Into this mixture, when it is completely cold, should be folded with the aid of a spatula a pound of flour and one-half pound of freshly melted butter; in a buttered and floured mould, it is baked in a moderate oven.



A splendid bird of ice may preside over the conclusion of the birthday feast—the delicious apricot flavoured "gâteau génoise" with its motto, and the mound of strawberry mousse with its brilliant red berries

GÂTEAU MERVEILLEUX

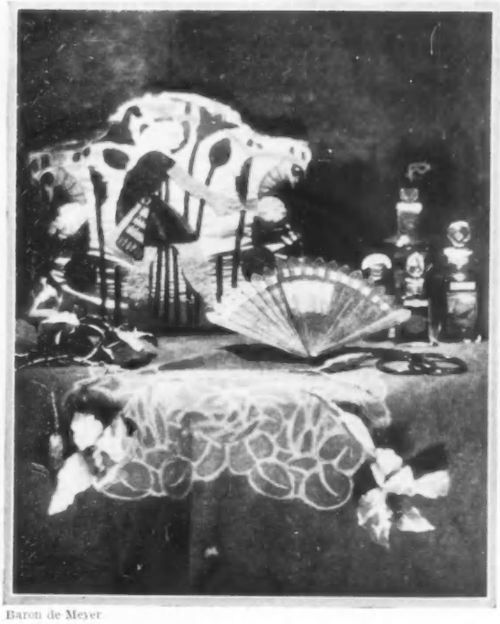
The *gâteau génoise* is used as a foundation for *gâteau merveilleux*. On it are placed layers of whipped cream and chocolate fondant. The whole is enveloped in the same cream and surrounded with thin pieces of chocolate. It is sprinkled with powdered sugar, and served with crushed chocolate.

BAKED ALASKA

Baked Alaska is as attractive in taste as in appearance. On a foundation of *gâteau génoise* are placed vanilla ice-cream and strawberries, or ice-cream of any other flavour, according to one's preference. All of this is covered with a meringue, decorated with sugar, and put into a hot oven long enough to be tinged with brown.

BIRTHDAY CAKE

A delicious birthday cake is made of alternating layers of *gâteau génoise* with layers of either jam or cooked cream filling and flavoured with apricot. It is then covered with almond paste and iced with flavoured fondant. It is decorated with Royal icing and candied fruits. On the top, it should have some auspicious birthday inscription, and candles to add to its grace.



Baron de Meyer

A cushion prefers to be ornamental like this affair of yellow taffeta with Egyptian motifs in glass beads. The garland of tiger-lilies is of gold threads and gauze. The tortoise-shell bracelets are newer than jet—so Paris says, and she puts approval on the bottles of Oriental scents. The ivory fan is for a débutante; from MacFeady

No more must one be below the 'teen stage in one's career in order to have a legitimate excuse for playing dolls. Paris has said the word, and hundreds of boudoirs are gayer for a puff of silk skirt and a bright wool head —which on examination proves to be one of the dolls that are now fashionable accessories; from Wanamaker

POSED BY BETTY MORTON

FROM FRANCE COME NEW AND BEWITCHING LUXURIES FOR BOUDOIR AND COSTUME

It is much more fun to have a court jester, a white-haired Grande Dame, or a very saucy up-to-date child doll sit on one's chaise longue instead of a cushion. Their dresses of silk form the dash of colour that is so charming, while painted faces topped by hair of wool furnish no end of amusement; from MacFeady

She who dares may thus dare green apples in their most harmless form. Two repeat the theme over each ear, and all are of silk with velvet leaves; from Martial et Armand

Lanvin takes chiffon, winds it all around the flowers, and calls it a muff. This muff of dead-leaf tulle blossoms into tiny flowers of satin and gold. Above all is a velvet hat with more flowers

Clusters of deep orange tea-roses blossom attractively in the interest of panniers of pale yellow tulle. This chic arrangement of flowers has occurred to several couturiers

Renée makes buttercups flat and decorative. On the front of a white velvet gown, they are yellow and larger than life, but on the opposite side, they grow very white

Jenny cultivates her cockle-bells in gold tissues lined with scarlet satin and swinging tiny gold tassels; then she hangs them all in rows on a white satin gown

A black tulle gown gathered geraniums into a brilliant apron, just as Chéruit once used rosebuds. There is a strong undercurrent of bright geranium satin and a sash that trails and trails

(Right, above) An elusive spray of paradise was caught by flowers of bright blue velvet and became a fan for a similar blue gown

(Left) Many little rosebuds in velvet and satin dance gaily up and down the gracefully waving plumes of this deep pink ostrich fan

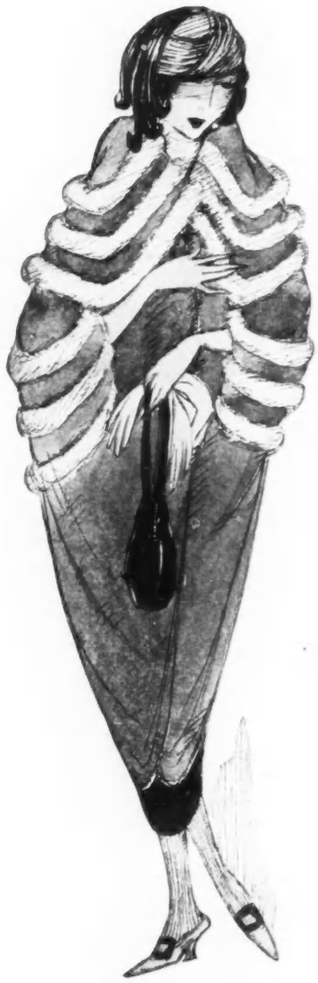
Daisies with bright yellow centres and tiny green stems grow with great precision all over white chiffon and have even spread from a neighbouring fan to form a wreath for her coiffure

THE WAY OF A PARIS FROCK IS STREWN

WITH ALL THE FLOWERS THAT GROW

It takes at least two sketches to show the possibilities of this Lanvin jacket. Just see, for instance, the competing charm of the collar open and lined with black velvet and the collar buttoned snug and tight. Then there are sleeves of black velvet slashed with white satin and cuffed in caracul, not to mention the pockets edged in black velvet

Here is proof that imagination may have chic, for surely Lanvin's had that attribute when the plan of this brief white caracul jacket was evolved. It is embroidered all over in fine scrolls of black braid and can button from a very high collar to a very short bottom with buttons and loops of the braid



Deep sapphire blue duvetine was considered a wise beginning, and as a middle and end, there were bands of squirrel. The combination makes a satisfactory story. The sapphire duvetine tapers from a deep collar to a narrow bottom. The arm openings are trimmed, as are the capes that make the collar, with squirrel

(Right) It may be extravagant, but that is obviously the smartest thing to be, so a particularly lovely coat of black caracul adds a quantity of chinchilla up around the neck and calls it a collar. The wrap is neither a coat nor cape, but has the graceful draping lines of the cape and the warm sleeves of the coat—a wise division of strict impartiality

MODELS FROM A. JAECKEL

WHETHER BRIEF OR LONG, THE MODERN FUR COAT

HAS AN ORIGINAL WAY OF EXPRESSING ITSELF

DRESSING ON A LIMITED INCOME

To Lessen the Years of the Wearer and Add To the Apparent Size of Her Wardrobe, Such Is the Double Good of the One-Piece Frock

silk, finely plaited, to trim these frocks. However, it is true that the simple unadorned effects are quite as smart as the more elaborate gowns and are, therefore, particularly to be recommended for the woman dressing on a limited income. For between seasons, a frock of this type in serge, gabardine, or tricotine is an extremely practical investment. Worn under the top-coat of cloth or fur, it is not too warm; when the first spring days appear, its possessor is prepared for them and, with the addition of a neck-piece of fur, is quite correctly dressed for the entire day and its various requirements.

A French dressmaker who returned only recently from the country of her birth will make up these dresses at a reasonable price, furnishing materials in a wide variety and in many colours. At the prices quoted she will make to measure any of the models which appear on this page.

Navy blue gabardine of a fine quality is suggested as an attractive fabric for the gown worked with a narrow rat-tail braid in black,

(Left) Such are the ways of gabardine in blue or black with black silk moire ribbon. A one-piece frock may choose simple lines and, with the assistance of a wrap or fur, confer the sanction of the mode upon a large portion of the day

(Right) The language of some of the newer modes in frocks consists of plaits and very little else. In this frock, plaits fall in narrow open folds to the bottom of the skirt, held loosely at the waist-line by a trig belt of closely braided cords

STYLES may come and styles may go, but the one-piece dress will undoubtedly go on, if not forever, at least for a long time to come. It has proved too great a comfort and convenience to the modern woman to be given up readily. She does not ignore the fact that suits are smart and are being worn by very many women of good taste. She, too, has her suit, but she also adds the one-piece dress to her wardrobe. In its simplest form, copied from the French, it is very youthful, besides having other assets, and legion is the name of the woman who has discovered that in one of these straight and simple frocks she is not as old as she had thought.

For general wear, no garment could be more easily gotten into or removed; many of the one-piece frocks slip on over the head with very little fastening, while others fasten conveniently at the shoulders and down one side or in front. There is usually a narrow belt that marks the waist-line. In its four years of unrivalled success, the one-piece frock has taken elaborate turns with embroidery, tassels, braidings, and cordings, and now last, but by no means least in effectiveness, come ruffles in serge or

sketched at the lower right on this page. The braid outlines the cut of the skirt, the neck, the belt, and the sleeves, and patches of the braid simulate pockets on the skirt and on the blouse. Around the neck, a band of the material forms a narrow yoke, and from this extend long sleeves that are loose at the wrists. The silhouette is perfectly straight and quite slim, and, although the waist-line is not altogether loose, neither is it fitted. A panel effect is formed by the two sides of the skirt overlapping the front. Made after this effective fashion, the gown could be characterized only by true simplicity and youthfulness. It may be made to order at a cost of $175.

Quite as smart as plaited ruffles for these frocks are plaits, which are especially good for serge or gabardine and surprisingly effective. As suggested by the sketch at the upper right, plaits may make up the main part of the costume. In this frock, they are used from under the arm and about at either side, hanging in narrow open folds to the hem of the skirt. The back and the front, which are left perfectly plain, hang quite straight, giving the much desired flat ef-

(Continued on page 100)

(Right) Suggesting the coat-dress which won the heart of Paris, this velours frock is of a snugness suited to the mature figure. Cream coloured crêpe de Chine in a rich shade makes the vestee which buttons up as one likes

(Left) Besides being slender and youthful, this navy blue gabardine frock relies upon rat-tail braid to accentuate the cut of its skirt, its neck, belt, and sleeves. This is a type of the simple frock which is very good at present

RUFFLES TO RIGHT OF THEM, RUFFLES TO LEFT OF THEM, RUFFLES IN FRONT OF THEM, CALLOT DECREED, AND THEN SHE DECLARED UNCHANGED ALLEGIANCE TO STRAIGHT LINES

MODELS FROM THURN

This frock chose for its substance that royal combination — velvet and ermine. The skirt has two shirred flouncings of velvet and opens with tiny round buttons where the front is marked with ermine. The tight sleeves are cuffed in ermine and the round neck frilled with white Georgette crêpe, two departures from recent collarless neck-lines and short sleeves. There is a sash of sapphire blue satin that goes dropping down one side of the skirt until it passes it at the very bottom

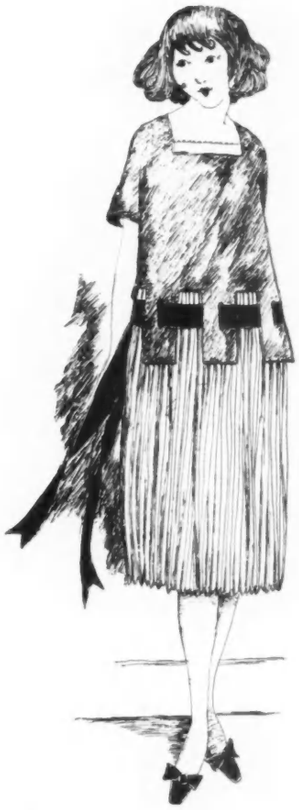
There's no end to the ease and the speed with which this gown of beige plush may be donned. It opens like a coat, folding over in a double-breasted fashion in front and caught at the shirred waist-line with a rosette and streamer of black moire—its one fastening. And being French, the sleeves dare to fly in the face of the mode and extend long and tight, urging winter in extenuation. The high collar of the same material is separate and ends in back with streamers of moire

(Left) It is an utter waste of emotion to be surprised at the versatility of accordion plaits this year or to be amazed when they appear in entirely unforeseen places. Therefore, one may be calm over their position on the front of this frock of marron coloured crêpe de Chine. The insert in the blouse carries out the effect of the two flounces on the front of the skirt. The back is flat and simple and turns under at the bottom. The short sleeves prove Callot's impartiality, and the girdle of stiff black moire her eye for smart effects

THE YOUNGER GENERATION

(Left) She is going to a party—that's plain. And with a frock that combines a bodice of peach coloured taffeta and a skirt of peach coloured lace, together with a few strong points in the form of lace to finish the sleeves, narrow cording to edge the bodice, and hand-made roses in tones of peach and flesh to adorn the looped blue grosgrain sash, who was ever once a wall-flower?

(Right) The new silhouette is—well, there are ever so many things about it that make it becoming and charming to young femininity. And one of its most charming ways is a way of tumbling ruffles of white lace down the sides of a frock. As a firm foundation for such frills, one needs only straight panels of pale blue faille, a silver rose in appliqué, and a silver ribbon to tie at each side



For one's first party, there is a Nile green frock with silk bodice and accordion-plaited chiffon skirt. Grosgrain ribbon of deeper shade joins the tabs and loops at the side back

The best part of the party is this sashed frock of rose crêpe de Chine and silver-threaded white lace. Silver and silk roses trim the bodice, and three flounces form the skirt

Even the awkward age attains grace in a frock of Alice blue silk trilled skirt, tunic, shoulders, and sleeves. A French blue sash and a silver-embroidered skirt complete it

It is a combination of taffeta and silk voile in sunny yellow with voile for the skirt and bodice and sleeve puffs, and taffeta for the underblouse and puffings at the hips

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge all articles described on these pages at the prices quoted. No assurance can be given, however, that these prices will hold for an indefinite period. You are therefore urged to order promptly such merchandise as you may select. Please enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York

For the hat which smartly tops the matron's costume, black and gold brocade wears erect at the left side a high fine feather; $29.30, including $1.30 tax. An entire skin of pointed fox makes the scarf; $85

Sea-foam blue velvet makes this hat, irregularly shaped and wisped with monkey fur; $24.35, including 85-cent tax. The stone marten scarf adjusts one skin about the neck; the other two fall at the side; $275

This hand-made Georgette crêpe blouse has a high-in-the-back collar and a plaited frill about its neckline; it buttons at the back. In any colour, it may be made to order within two weeks; $31.50, including $1.50 tax

It began with sheer white batiste, this hand-made French blouse with fine tucks and hemstitching and plaitings, and concluded by adopting a new sort of belt which is part of itself; $37, including tax of $2

Exquisitely embroidered, as only French fingers can embroider, is this hand-made net blouse, "Fleurette," with surplice collar. It is made in either white or flesh pink net; $74.95, including $5.45 tax

(Left) This much-to-be-coveted négligée is of satin in an elusive blue grey and lines its train and long lace-ruffled sleeves with greyish maize satin. The blue satin girdle has touches of French flowers. In any colour; orders can be filled within ten days to two weeks; price, $150

AFTER the preoccupations which absorb the time before the holidays are ended, after the last gift has been dispatched and the fête day itself is over, there comes something of a lull. In this quiet space, she may perhaps find time to give thought to one more gift—her gift to herself. The Christmas cheque is a very usual gift within the family, and the spending of this constitutes one of the most agreeable of holiday occupations: this cheque is bestowed, indeed, that she may procure some heart's desire, in so far as a heart's desire is purchasable. On this and the following page are shown a few lovely articles of dress such as may meet the requirements of these latest Christmas shoppers.

The sketch at the bottom of this page shows such an engaging satin négligée as one might well desire. Although it may be had in any colour, it is suggested here in an exquisite pale shade—one can hardly say whether of blue or grey—,while the train and trailing sleeves are lined with the same fabric in the softest greyish maize. Cream coloured lace in a charming design is applied to the outer edge of the sleeves, and the girdle of blue satin is caught at one side with little French flowers in elusive tones. Ten days to two weeks are required for the filling of orders for this négligée.

The blouse sketched at the right is made by a well-known French house which has established ateliers in New York. Fashioned of net, sheer and soft as a breath, it has embroidery of that exquisite quality which comes only from the needles of Frenchwomen. The model with its broad sleeves and surplice collar, is one which is extremely becoming; it may be had in either white or flesh coloured net.

The blouse at the left on this page, though less elaborate, is very distinctive in character. It is a recent French model entirely hand made, of course, of sheer white batiste with little frills and tucks which are finely done, and a bit of hemstitching at the front. An interesting feature of this model is the belt which forms part of the blouse itself—a feature which has only very recently made its appearance in blouses destined for the laundry.

Near the middle of this page is a blouse of Georgette crêpe with a novel

(Left) A novel moleskin scarf makes a virtue of economy by contriving pockets to replace a muff, one for each hand; 87 in., $265. A taupe velvet hat has a well-trimmed underbrim of silver-dotted blue ribbon combined with moleskin; $28.75, inc. $1.25 tax

(Right) A squirrel scarf goes the entire length of its forty-four inches to achieve this clever loop; $80. The muff is of the smart flat type, 13½ in., $65. The white velvet hat is covered with heavy brown silk embroidery; $24.35, inc. 85 cent tax

A removable belt, and a collar, up or down with the weather, are two interesting points of a Hudson seal coat; 36 inches long; $425; with skunk collar and cuffs; $525. Silk embroidery edges a black velvet hat trimmed with silver pins; $26 inc. $1 tax

Very becoming is the rolling shape of this Carrickmacross lace collar with its trim cuffs, all finely done on net; 25 in., $15

This collar and vest of fine Carrickmacross lace would be welcome accessories. In back, the collar is 4½ in. in width; price, $55

neck-line. The collar is made becomingly high at the back and rather long in the front, while from beneath it, a plaited frill follows a graceful deeply rounded line. The blouse is entirely hand-made and may be made to order in Georgette crêpe of any desired colouring in two weeks. It fastens in the back with self-covered buttons.

LACE COLLARS AND CUFFS

Among woman's most cherished possessions are her pieces of fine lace, and two very attractive sets are shown at the middle of this page. At the right are a collar and a vest of Carrickmacross lace in a very lovely intricate design. The collar, which is very desirable, measures four and one-half inches at the back; on the vest is a little row of crocheted buttons. The Carrickmacross collar and cuff set sketched at the left is fine and attractive. The collar, which is twenty-five inches long, follows the straight rolling shape so generally becoming.

A CIGARETTE OR CARD-CASE

Sketched on this page, also, is an attractive cigarette or card-case of sterling silver which has a particular claim to distinction in being very thin and flat. It is engine-turned at the front and is hung by a link chain. In size, it measures, very conveniently, three and one-quarter by two inches.

The sketch at the bottom of the page shows a collection of other small things to which a woman's fancy irresistibly turns. Draped upon the stand at the left is a black net scarf with steel trimming about the edge. The design is good, and, when worn gracefully with the extremely low gowns of the moment, a scarf of this kind has much charm to contribute; it is seventy inches long and seventeen inches wide, and may be had in white, bordered with gold or silver, or in flesh colour with silver. The silk stockings hung over the rack are sufficiently fine in quality to answer either as gifts or as an addition to one's own formal footwear. The pair of stockings at the left are perfectly plain, while those beside them have a very delicate open-work clock at the side.

Enviably thin is this engine-turned cigarette or card-case of sterling silver with a link chain; $17.33, inc. 83-cent tax

A scarf with steel trimming; 70 in., $12.50. Black suède boot; $12.75, inc. 25-cent tax. Mules, $17.15, inc. 65-cent tax; without frill, $12.20, inc. 20-cent tax; with butterfly; $21, inc. $1 tax. Slippers, $18.80, inc. 80-cent tax. Stockings, $3.05, inc. 10-cent tax and $4.15, inc. 20-cent tax

DAINTY FOOTWEAR

The high shoe of black suède has a long last and the regulation high French heel which holds its place securely in the affections of so many American women. For evening, there are slippers of gold cloth with gold brocaded vamps. To the left of the evening slippers are mules fashioned of a rich brocade in various colour combinations, with or without the frill of gold lace. The other mules are of black brocade with a black butterfly embroidered on the vamp. They are lined with flesh colour and are fashioned on a particularly graceful pointed last. Considering the rising prices of footwear, all of these selections are unusual enough to receive commendation.

VOGUE PATTERN SERVICE

VOGUE patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE,

19 West 44th Street, New York City

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NEWARK, N. J.: *L. Bamberger & Co.*
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or
Vogue Pattern Room, 19 West 44th Street
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ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*
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WORCESTER, MASS.: *Slocum's Silk Store, 418 Main Street*

Frock No. X5063. At the age of eight or thereabouts, when life is joyous, a new kimono-cut frock will be happily received. The smocked inserts above the panels allow fulness, and the embroidery adds a bright touch. Sizes, 6 to 12 years

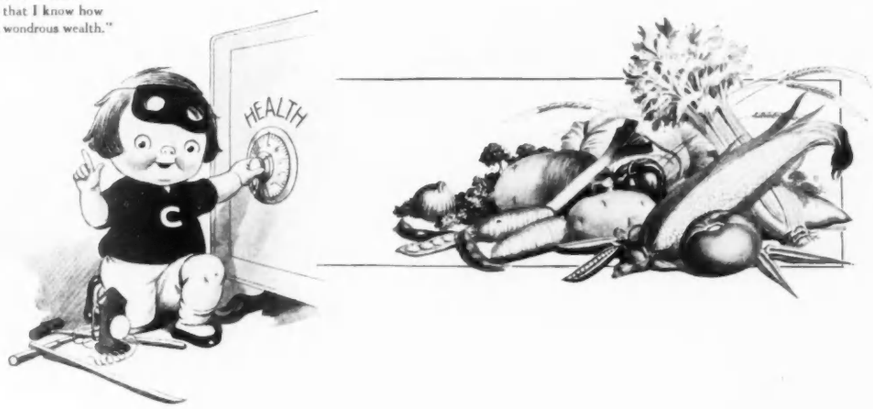
Frock No. X5064. For the little girl to whom fluffy frocks are unbecoming has been designed this party dress of taffeta. The ruffles are bound, like the bodice, in a harmonizing colour, and there is a tiny collar. Sizes, 6 to 12 years

Frock No. X5062. With a new and graceful shoulder-line, this frock is attached to the small yoke by a row of buttons. Smocking gives the required fulness in the front. The sizes are from 4 to 10 years

Frock No. X5061. Simplicity and comfort are necessary requisites for a play frock, and if that frock is made like this jumper dress with a kimono-cut guimpe, it may be chic, as well as decidedly practical. Sizes, 6 to 12 years

Frock No. X5060. A party is responsible for the very immaculate appearance of this dainty frock with puffed sleeves, a tiny vest, and decorative bit of smocking at each side. Sizes, 6 to 12 years

"With joyful boyful stealth
I burgle the bank of health
And you'll allow that I know how
To pilfer this wondrous wealth."



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It is a carefully balanced combination.

We include fifteen choice vegetables, also barley, alphabet macaroni and a nourishing stock made from selected beef.

Body-building elements of vital value are supplied by this tempting soup. And the whole family enjoy it every time.

21 kinds **15c a can**

Campbell's Soups

LOOK FOR THE RED AND WHITE LABEL

Florient
Flowers of the Orient

Have you ever made the Perfume Test?

UNTIL you do you cannot be sure that you are using the perfume you really like the best.

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The Test Material includes tiny, dainty vials of the 3 Colgate Perfumes in the test, strips of Perfumers' Blotting Paper and full instructions. An interesting booklet about Perfumes will be included "the Story of Fragrance", if you ask for it.

COLGATE & CO., Dept. 45, 199 Fulton St., New York

Bath salts appear more inviting in a glass jar like this. It may be had in various colours and contains salts and a spoon to take them out with; $7.50. The painted perfume bottle may also be had in various colours; $5.75

ON HER DRESSING-TABLE

AT this season of the year, one has only to go into a public assemblage of some kind to feel that the day is not far distant—or should not be—when there will be an act of legislature to prevent the general public from using the moth preventives which now announce in violent whiffs that the first sharp autumn frost has necessitated a hurried unpacking of warm wraps. Not only do these various modern methods of routing the destructive moth possess an unpleasant odour, but they frequently cause violent attacks of sneezing. In fact, such cases are so common that one noted divine has made a request from the pulpit that all furs be thoroughly aired before wearing them to church.

THE USE OF SPICES

Such strong and unpleasant remedies are really not excusable, for the best of all methods for preventing moths is to pack garments with sachets made of such pleasing ingredients as dried lavender, cloves, and allspice. The shawl merchants of Kashmir have another agreeable and delicious way of protecting their fabrics from moths and such insects, and that is the free use of costus-root, which resembles orris-root and is grown in large quantities in the Far Eastern part of the world. The dried root is used for fumigating, but a large proportion of the crops are exported to China, where they are used as a pungent sort of incense.

Another spice that has great therapeutic value is cinnamon. This spice is considered by many physicians to have the power to destroy microbes, and those who have learned its value make it a practice to keep it about them, especially if exposed to infectious fevers of any kind. It is said that England has recognized the valuable properties of spices for many years past, and that Queen Victoria made a practice of the daily use of cinnamon in some form or other.

France to-day exports sachets that are made from these delicious spices and also perfumes that have ingredients that are refreshing, stimulating, and beneficial to the general health. It is certainly much more pleasing to purify the air by spraying a room with volatile extracts or by burning aromatic substances than by employing unnecessarily malodorous disinfectants.

The incense-burner has been restored to general use, and the sum spent in keeping sweet, as well as clean, is listed under "necessary expenses" by the smart woman of to-day who makes a point of keeping every detail of her surroundings above reproach. The ideal thing, of course, is to find the perfume that best suits one's particular taste and style and then to make it one's own, using it among all one's belongings; it is never wise to use one perfume for the glove-box, another for veils, a third for handkerchiefs, and an endless variety for other articles, until a veritable potpourri of inartistic effect is produced. Of course, the mode has its influence in the choice of a perfume, and as daintiness is the feminine aim of the moment, intense perfumes are tabooed.

For young girls, it is a charming and rather individualizing fancy to select an odour which harmonizes or corresponds with their most becoming or favourite colour. When opportunity admits, the idea is carried out even to the furnishing of the girl's own room; carnation, rose, lily, violet, lavender, and mignonette lend themselves delightfully to this idea. But when the young girl has a taste for a more decided perfume, there are some delicious Oriental odours that have been modified to suit her. From one of the noted French houses comes a delicate perfume that may with good taste be affected by the débutante. It holds the suggestion of a garden in the Far East and yet is not too pungent. A flacon of this essence costs but $6.50.

FAR EASTERN PERFUMES

There is another fragrant essence that has become very popular with smart women and belongs to this same series, though it has a stronger perfume. When used with discretion, it gives a delightful indescribable scent to all one's belongings; this essence may be bought for $12.50 a bottle. The famous Sarah Bernhardt has her favourite perfume in this suite. Though possessing character, it still has a delicacy that is illusive while stimulating and refreshing. The price of this perfume is $6.50. There is the heavier extract of amber, as well. Sachets, also, are to be made to match each of these essentially French perfumes, and scattered among one's possessions or worn in tiny bags in the front of one's frocks or blouses, they will insure that suggestion of delicate individual fragrance that every dainty woman desires.

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

Pearls of Honor

SUCH is the amazing similarity of Técla Pearls to Orientals that we are in honor bound to devote most of our advertising to the task of denying that they are identical!

Técla Pearl Necklaces, with Genuine Diamond Clasp,
$100 *to* $350

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WHAT THEY READ

SAINT'S PROGRESS, by JOHN GALSWORTHY, lays emphasis on the fact that in these modern days, it is not alone the way of the transgressor that is hard. Edward Pierson, clergyman by profession and temperament, attains an elevation of mind which renders him incapable of understanding the thoughts and motives of average human beings. He is one of those whose beliefs crystallize in youth and thereafter become disembodied theories, subject to no test of reality. Living life by theory, he can not comprehend his two daughters, passionately engaged in living life for its complete reality. Herein lies much of the tragedy of his life—in seeing his daughters drift away from him and finding that all his efforts to influence them result only in further complication of their lives, in realizing that, while they love him dearly, they regard his belief as futile and his advice as without foundation.

Around this theme is built an absorbing story of England during the war and of the war's influence on the younger generation in England. It is fine work, as is all that Galsworthy writes, though this is perhaps not the finest of it. Few things, however, have been finer than this study of the old vicar, the generation of faith, face to face with a generation of unbelievers, and the final picture of him alone on his service as chaplain with the English forces in the East is both significant and dramatic.

"The muezzin call to sunset prayers in the Arab village came to him clear and sharp, while he sat there, unutterably lonely. Why had that smile so moved him? Other death smiles had been like this evening smile on the desert hills—a glowing peace, a promise of heaven. But the boy's smile had said: 'Waste no breath on me—you can not help. Who knows—who knows? I have no hope, no faith; but I am adventuring. Good-bye!' Poor boy! He had braved all things and moved out uncertain, yet undaunted! Was that, then the uttermost truth, was faith a smaller thing? But from that strange notion he recoiled with horror. 'In faith I have lived, in faith I will die!' he thought, 'God helping me!' And the breeze, ruffling the desert sands, blew the grains against the palms of his hands, outstretched above the warm earth." (New York: Charles Scribner's Sons; $1.60 net.)

THE BLACK DROP, by ALICE BROWN, concerns not a race problem, but that black drop which, paradoxically enough, may be said to create a "yellow streak" in the character of the man through whose blood it runs. Alice Brown belongs, happily, not only to the race of writers, but to the race of thinkers as well, and what she has to say of the minds and motives of men is worthy of the consideration of that portion of the reading public which is possessed of the wherewithal for thinking.

Like "Yellowleaf," this book is dominated by the personality of one who has learned wisdom and the limitations of human wisdom through age and suffering,—an old man, in this case, the grandfather of the generation which plays the leading part in the story. To Charles, the elder grandson, has fallen the double gift of a winning personality and an underhand self-seeking disposition. The dramatic intensity of the story lies in the struggle of the family between loyalty to the New England family tradition and an equal loyalty to the New England tradition of uprightness, for Charles is the one unaccountable black sheep in generations of upright men, and his devious ways are alien and beyond belief to them. Delicately sketched and fine of fibre is Helen, the young wife of Charles.

Regarded as a story, "The Black Drop" is a very good story indeed, but of even greater interest is its wisdom of life and its keen analysis of men and situations. The story is laid in the dark days just before America entered the war, days when we viewed with dismay the "power of the printed word" in unscrupulous hands, and the author speaks thus of the power which Charles, a paid pro-German, wields through the medium of his newspaper:

"How did Charles know where to strike the underlying desires of base men, like a diviner with his rod, and how was he skilful enough to wrap his propaganda in such phrases that, as they followed, they strutted and grew wiser in their own conceit. They weren't ashamed of being detected in a conspiracy against the world. * * * There were other sorts who believed in Charles, the pure in heart and correspondingly vague of mind, who could swear by a word so long as it was a good word like love, justice, peace, and eat and drink the word and look up raptly to see it printed in the heavens while their feet stumbled along the disordered ways of earth."

In equally telling phrase, the father of Charles sums up to Charles's mother his sense of their personal responsibility. "You see, you and I called Charles out of the unknown. That's the devil of it. We're responsible. We didn't know what we were getting, but we beckoned and he came. Just he came, Charles and nobody else. We invited him here. He's ours."

As a study of real people possessed of real brains and emotions, the book is admirable. It also adds one more to the notable discussions of that complicated unit in modern society, the family. (New York: The Macmillan Company; $2 net.)

YELLOWLEAF, by SACHA GREGORY, is an unusual story finely told. Its working out is a battle of wits between a clever unscrupulous man of rare musical gift and a frail and crippled old woman of brilliant mind and indomitable courage, Lady Mary Dampierre, for whom "Yellowleaf," the name of her London home, may stand as a symbol. The stake is the happiness of Lady Mary's daughter-in-law (a widow remarried to the musician Aghassy), of her grandson, and of the man who silently and loyally loves this daughter-in-law and lends unfaltering aid to Lady Mary in her bitter and finally successful fight.

A wide knowledge of life and an admirable art go to the making of this book, which gives pleasure in the reading and leaves such a lasting impression as only the exceptional book creates. (Philadelphia and London: J. B. Lippincott Company; $1.50 net.)

SIMONETTA, by EDWIN LEFÈVRE, is an idyllic love story in a romantic Italian setting and mysteriously related to the Simonetta beloved of Botticelli centuries before. Besides Simonetta, a great Italian painter and a conquering American are concerned in this story, which is both unusual and delightful. (New York: George H. Doran Company; $1.50 net.)

A WOMAN NAMED SMITH, by MARIE CONWAY OEMLER, takes the old theme of the haunted house and the hidden treasure and makes of it something new and, more than that, enjoyable. The historic Hynds house in South Carolina falls by the will of an erratic aunt-by-marriage to "a woman named Smith," and she tells

(*Continued on page 78*)

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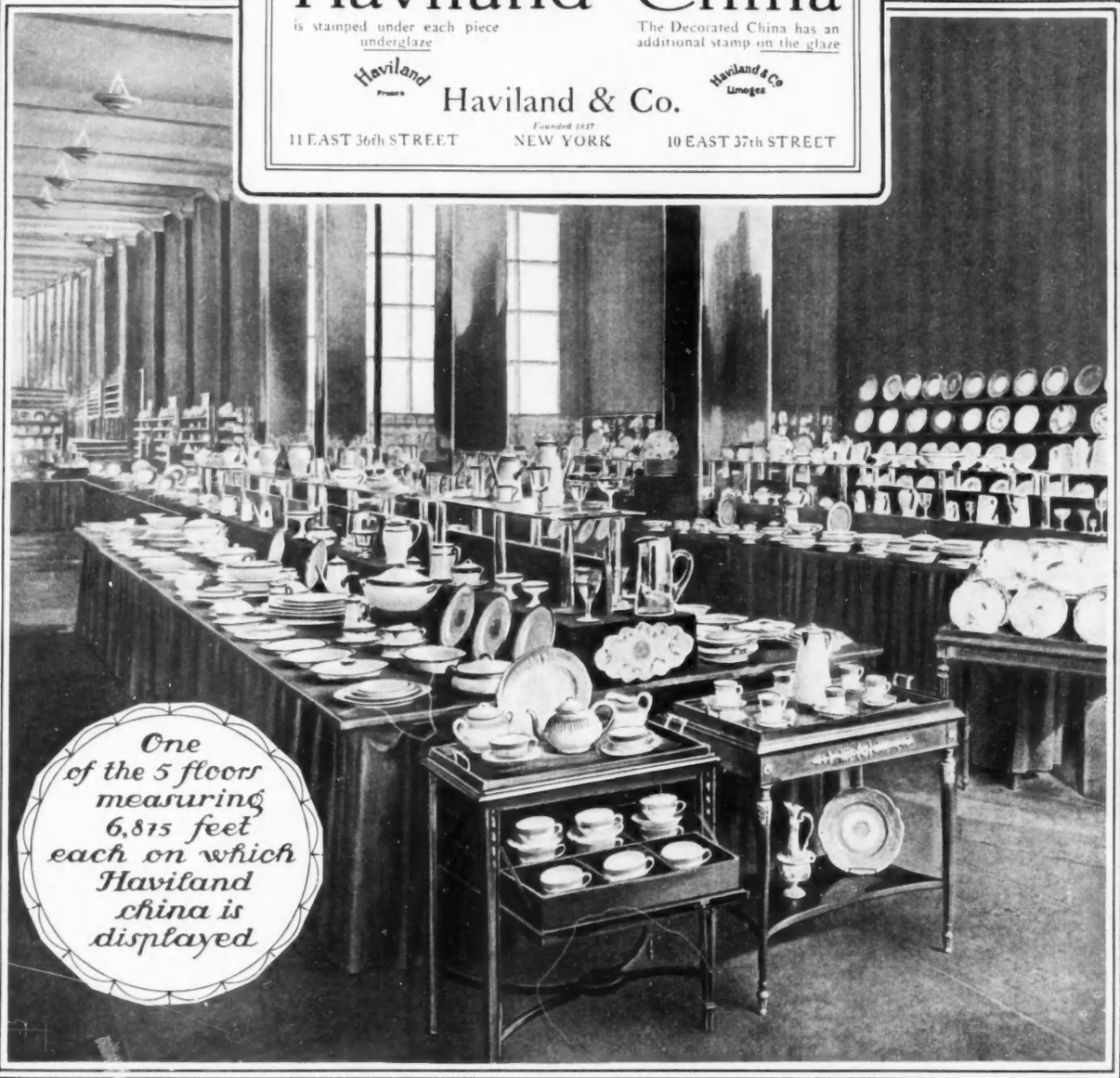

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WHAT THEY READ

(*Continued from page 76*)

the alluring story of her rehabilitation of the fine old house and adds for good measure two pleasant love stories, some good character drawing and the solving of the mystery of lovely Jessica Hynds. (New York: The Century Co.; $1.60 net.)

THE RANCHMAN, by CHARLES ALDEN SELTZER, is the work of a man whose true vocation is the "silent drama." The very click of the machine and the buzzing of the carbons are audible as one turns these pages, and as for the applause, it reverberates like the cannon behind the scenes that lent reality—supposedly—to the battles of "The Birth of a Nation."

The fastest shooting hero and the most villainous villain that ever walked a film are to be found in these pages, and of course, there is a lovely heroine placed in an equivocal position through her own innocence and the treachery of unfeeling relatives. How, indeed, could any one write a perfect "movie" drama of the woolly West without a lovely and innocent heroine to fall into the arms of a noble hero (well filled with bullets) for the final "close-up?" (Chicago: A. C. McClurg & Company; $1.50 net.)

ARTS OF PEACE AND WAR

BATIKS AND HOW TO MAKE THEM, by PIETER MIJER, tells the story of this ancient craft from Java on the authority of the man who was a leader in introducing it into this country.

"The batik art," says the author, "has been much abused and it may be of interest to many to know something of its history, to read the description of the process as practiced by the natives of Java, the method used in Holland, and the means now employed by some craftsmen and women in America.

"Most of the hints given here are the outcome of the many years that I have spent making batiks. Having seen it done in Java as well as in Holland, I have had an opportunity to compare the different ways of working, and by experimenting, have found many little helpful things which I gladly share with present and future workers."

The book is practical and detailed in its description of the process and is well illustrated with sketches and photographs showing the process of batik making and with photographs of finished pieces, including some of the beautiful hangings which have been designed by such able artists as C. Bertram Hartman and Arthur Crisp. At this time when the use of batik has become so important an element in interior decoration, the book should prove of both interest and assistance to those who make and to those who buy these unusual and very lovely hangings. (New York: Dodd, Mead and Company; $1.75 net.)

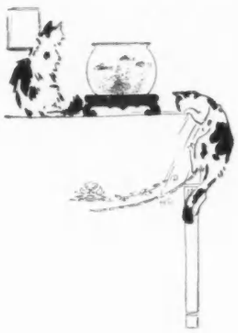
THE WAR IN CARTOONS, compiled and edited by GEORGE J. HECHT, is a vivid record, well worth preserving, of strenuous events. The book contains a hundred of the notable cartoons of the War and represents the work of twenty-seven well-known cartoonists. It is printed on heavy unglazed cream paper and bound in tan cardboard. (New York: E. P. Dutton and Company; $2.50 net.)

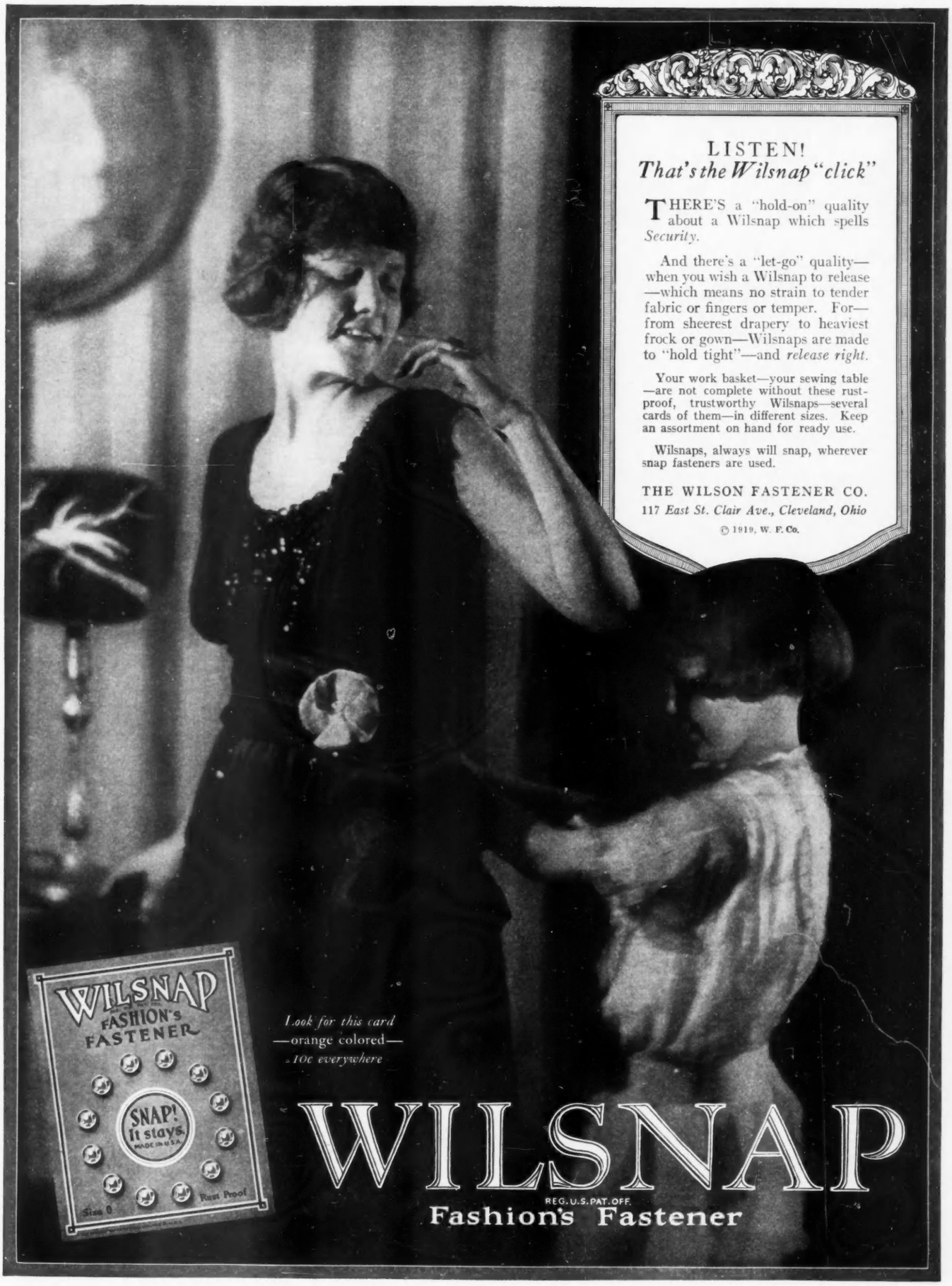
"I WAS THERE," WITH THE YANKS ON THE WESTERN FRONT 1917-1919, by C. LEROY BALDRIDGE, with verses by HILMER R. BAUKHAGE, is a book of very clever sketches—clever in idea and in execution—depicting the life of the private with the A.E.F. The artist served for a year as a camion driver in the Chemin-des-Dames sector and for another year as an infantry private on special duty with the A.E.F. newspaper, "The Stars and Stripes." Both sketches and verses are amusing and have the vigour and verity of thee thing seen and experienced. (New York and London: G. P. Putnam's Sons; $3 net.)

THE VOICE OF THE CRITIC

STUDIES IN THE ELIZABETHAN DRAMA, by ARTHUR SYMONS, proves a genuine addition to the brilliant work of this well-known critic. What Mr. Symons has to say is always of interest, and also of interest is the admirable distinction with which he says it. Able critics in either literature or art at the present day are sufficiently rare to make the publication of a new work by any one of them a matter of note.

The present volume is devoted chiefly to Shakespeare, discussing in particular two of Shakespeare's most famous women, Cleopatra and Lady Macbeth. "Twelfth Night," "Measure for Measure," "The Winter's Tale," "Titus Andronicus," "Henry VIII," "Romeo and Juliet," "Cymbeline," and "Troilus and Cressida" also come in for consideration, with interesting studies as to the authenticity of the so-called "doubtful" plays. The latter part of the volume is devoted to critical studies of the lesser Elizabethan dramatists, Philip Massinger, John Day, Middleton, and Rowley. (New York: E. P. Dutton and Company; $3.50 net.)

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Under the leadership of Artur Bodanzky, the New Symphony Orchestra has already its established place

MAKERS OF MUSIC

(*Continued from page 53*)

Yet greater excellence was reached in the other number chosen for the same week—"The Maid Mistress." This little masterpiece of Pergolesi's was first presented three years ago, when this society was at its artistic zenith under the stage direction of Albert Reiss. At that time, Florence Easton alternated with Lucy Gates as the charming but shrewish Serpina, David Bispham was the exasperated master, Pandolfo, whom she tricks into marriage, while Sam Franko, who has a rare understanding of the classics, was the conductor. But even under the less sympathetic baton of Mr. McGhie, this music, though written some two hundred years ago, retained all its freshness and sparkle. Miss Gates was again the Serpina and again proved herself an artist of distinction. She is a native of Salt Lake City and has not only won approval on the continent by her singing, but, since the war, has been steadily gaining recognition in her own country. As Serpina, she acted and sang an exceedingly difficult rôle with both ease and skill and revealed that rarest of all virtues on the operatic and concert stage—namely, style. She was ably supported by Percy Hemus as Pandolfo and William Danforth as the silent but useful Vespona.

THREE RUSSIAN PIANISTS

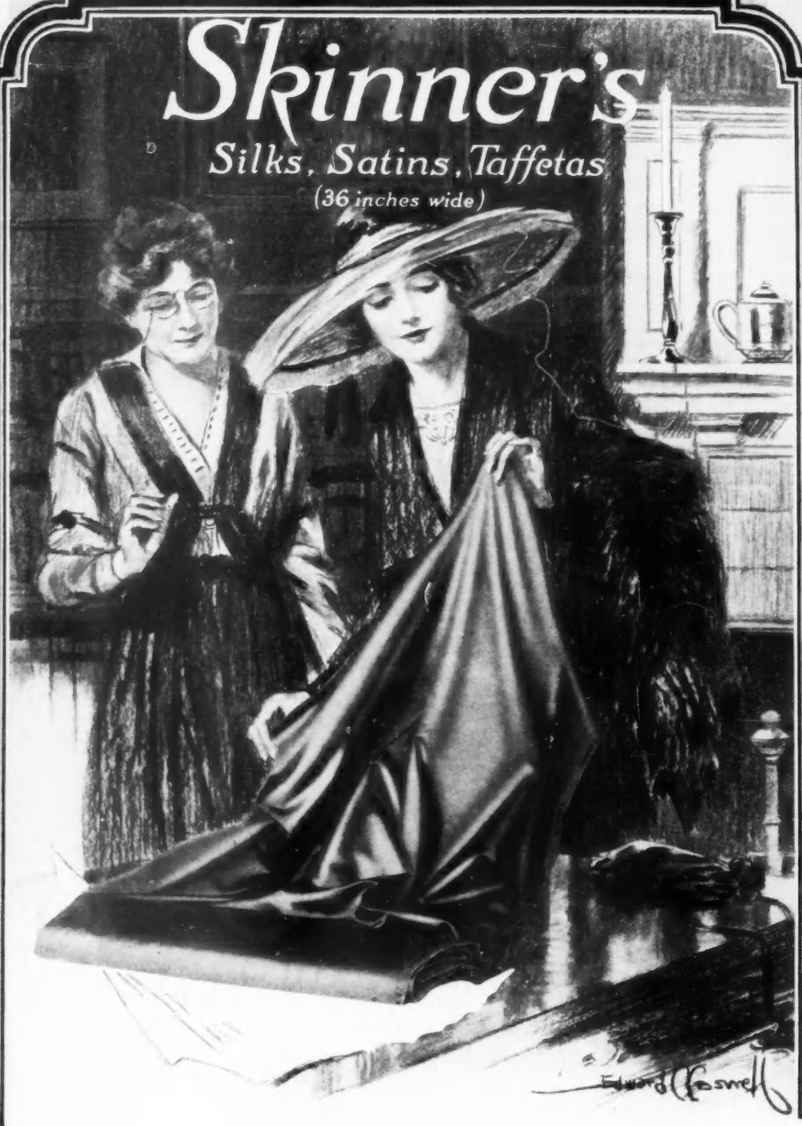
Meanwhile, a number of concerts have also occurred, among them three given by pianists of note. By a curious coincidence, Sergei Rachmaninoff, Sergei Prokofieff, and young Leo Ornstein gave their first recitals of the season within the same week,—a coincidence curious because all three are Russians, all three among the most talked-of composer pianists in America. Rachmaninoff (or Sergei the First, as Mr. Huneker might call him) is, of course, the most distinguished; but though he has written many beautiful and more significant works, his fame, in this country at least, rests chiefly on his piano Prelude in C Sharp Minor. That the large crowd that greeted him came for the distinct purpose of hearing him play it, was evidenced by the rapturous applause that drowned the opening phrases. His programme, however, was strangely reminiscent of the conservatory, probably because it featured familiar student standbys like the "Rondo Capriccioso" of Mendelssohn, the Liszt-Gounod Valse from "Faust," and that Chopin Scherzo in B Flat Minor that Liszt used to call the "nursery governess' piece." His playing, too, seemed a little old-fashioned, for his touch had the granite-like quality so popular in years gone by. Rachmaninoff is always a musician, if not always a poet, and one could not but be a little disappointed at the small fare which he dispensed to the audience.

In strong contrast to this were the two preceding recitals by Ornstein and Prokofieff. It was a very different Ornstein that walked briskly across the stage the other day; gone were the familiar slouch and all the other attributes of the careless dreamer. As usual, he was at his best in his own works, which comprised four short Poems of 1917, and three equally brief moods, called Anger, Grief, and Joy. The Poems revealed a depth and intensity that were decidedly lacking in the other group, of which the realism bordered rather upon photography than on art. As a musician, he evinced least ability in his playing of the Études Symphoniques of Schumann, and the Liszt Étude and Rhapsody; for these suffered lamentably from an absence of rhythm and other of these defining qualities that make a work coherent. Ornstein is a gifted boy, and he has contributed much to the future; but as yet, his scope embraces only a particular and limited field.

Sergei Prokofieff, who arrived in this country last year, is an advocate of futuristic theories. As he had been a revolutionist in his musical tendencies, some of the critics professed to find in his cacophanies and *fortissimi* all the terrors of the commune; so that in consideration of the lurid epithets they hurled at him at that time, their present mild acquiescence seems quite strangely amusing. That Prokofieff was fully appreciative of the situation last year was signified by the fact that he placed his group of "Sarcasms" on his last programme of the season. The audience of this year expressed its appreciation of this gesture by calling for the "Sarcasms" as encores after another of his own groups which contained nothing more dangerous than a "Suggestion Diabolique."

A DELIGHTFUL PROGRAMME

Whether or not Prokofieff is a musical terrorist, certainly he is as impersonal a medium as ever sat at a piano. Moreover, he plays that instrument so superbly that he can well afford to laugh at the critics. His rhythmic sense alone would easily sway any audience, for he has it to an extraordinary degree. It usually crops out in dance form in his own compositions and was particularly noticeable in his recent recital when he presented the seldom played Fifth French Suite in G Major of Bach, the almost unknown Three Country Dances of Beethoven, and the unhackneyed Schumann Sonata in F Sharp Minor, besides the group of his own already mentioned. The programme is worth emphasizing because of its unusually fresh point of view.



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PARIS IN ITS HOLIDAY APPAREL

COIFFURES AND FANS FOR FÊTES

Unspoiled youth may dare the Flemish cap of gold lace tied beneath the chin

It's evidently for the purpose of seeing without being seen, this feather fan on a lacquer stick

A "Merveilleuse" head-dress of silver gauze and plumes accompanies a gold-encrusted shell fan

HIDE AND SEEK IN PARIS

(*Continued from page 45*)

spends in and around Paris. If she returns from Switzerland or Biarritz, it is only to install herself at Chantilly or at Fontainebleau where hunting and golf are in season. Compiègne, also, is delightful in the autumn, and all these attractive places are well filled up to Christmas time. Many people have old family homes there, and others have built new homes or have rented picturesque cottages. The life in these small places is that of a circle of intimate friends, and festivities and dinner-parties are daily events.

People come to Paris for a day or two at a time, spending the night there if the theatres are sufficiently interesting to make that more attractive than returning by the five o'clock train, for that is the smart hour for leaving Paris, wherever one lives. In all the stations at this hour, one meets women of fashion accompanied by their maids and all carrying the inevitable thousand parcels.

On this occasion, the tailored costume triumphs over all others. There I met Madame Oppenheim wearing a tailored costume of grey wool with a jacket on Louis XV lines and a blouse of grey silk tricot. Her little hat of grey taffeta, draped and knotted at the side, bore the stamp of Reboux, and the simple costume was from Chanel. The scarf of silk tricot striped in several colours and the cane, such as are sketched at the top of page 45, are the smart accompaniment to these costumes.

Waiting for the train on this same day was the Countess Armand de Saint-Sauveur, dressed in honey coloured wool tricot with matching cape and little draped hat, and very charming in all this blondness which matched her hair.

The Countess Subervielle, who hunts at Fontainebleau, was lovelier than ever when I met her recently in the salon of Antoine who dresses the hair of fashionable Paris. She was passing through Paris and wore a costume of black serge with a long jacket and a very narrow leather belt. A very close black velvet hat, from Reboux, grey antelope gloves, and a beautiful fox fur completed a very smart and very practical costume. Also between coming and going was Madame Henri Letellier, who was at tea at the Ritz a few days ago. Her costume was a black tailleur, and with it went a tricorn of black satin with a veil of Chantilly lace falling in the back, a simple and pleasing ensemble.

At present, except in the theatres, where they undress to an amazing degree, the principal note is simplicity, very great simplicity combined with excellent taste. It is that sort of simplicity in which the fox fur which one wears costs five or six thousand francs, the pearls beneath the blouse five hundred thousand, and everything else is on the same scale. Would you know the latest price for a coat and skirt of grey serge from a smart couturier? Nineteen hundred francs.

What name should one give to such simplicity? Is this the thing from which the word originated, a word which has no definition by which we can relate it to what is now called "simplicity"?

J. R. F.

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THE SCHOOL OF YVETTE GUILBERT

(Continued from page 53)

longing to learn and to propagate the best that is being thought and said in the world. I have known and loved the work of nearly all the famous makers of our time; but I have never glimpsed another living artist so impeccable in purpose and so perfect in expression as this great woman who incorporates within herself the soul of France.

Yet this great artist now offers to undertake, for the asking, a personal tutelage of apprentices to the art of the theatre, whether lyric or dramatic. This proffered opportunity—unique in modern times—must carry the imagination of the commentator backward to the high and far-off days of Florence, when the world was born anew. In those days, an apprentice to the art of painting could be taught by Raphael, an apprentice to the art of sculpture could be taught by Donatello; and the world of art was equally divided between the masters, who were doing things, and their pupils, who were learning how to do them.

DUAL PHASES OF ART

It is only because we have declined to desultory times, wherein the very history of art has been forgotten, that so many people nowadays have developed a habit of asking, in the first place, whether artistry can be taught, and, in the second place, whether artistry must necessarily be learned. This couple of recurrent questions may be answered very quickly. Two elements must be conjoined in any veritable work of art,—first, something to say, and second, an ability to say it by means of some articulate method of expression. The first element is original and incommunicable; it exists or it does not exist; it is born, not made; and nothing can be done to stimulate or stay it. But the second element—an ability to say things—can and must be learned, and can be taught. It can be acquired only by hard labour and incessant practice; there is no royal road for the avoidance of the years of drudgery; but the necessary labour may be lightened by following the precepts and examples of great artists who have gone before.

These basic facts have never been forgotten in the realms of painting, sculpture, architecture, or music; and it has always been the custom for students of these crafts to serve for several years an apprenticeship to the acknowledged masters of the preceding generation. Raphael was a pupil of Perugino, and Rubens was the teacher of Van Dyck; and this generic statement may be taken as a symbol of the situation. It is only in the realms of the less concrete and more elusive crafts of literature and the drama that a heresy has recently arisen to the effect that artistry is something so mysterious that it can not possibly be taught and consequently floats beyond the need of learning. Stevenson, according to his own confession, played the sedulous ape to many masters, and Guy de Maupassant began his great career as an obedient and humble pupil of Gustave Flaubert; and whenever any writer of our time proclaims the fact that he was born a "genius" and needed no instructors, the hollowness of his pretention to superiority will be revealed at once to any one who listens with a tutored ear to the footfall of his sentences. Similarly, the curse of our American stage is that performers who have caught the current fancy of the public by some engaging or intriguing trait of personality are all too soon persuaded that their "genius" need not be fortified by years of patient study. By bad writers and bad actors, we are constantly assured that writing and acting come by nature and can not be developed through slow years by deliberate apprenticeship. In these Bolshevistic days, an anarchic group of so-called "critics" is springing up to celebrate an anarchic group of so-called "artists" who noisily pretend that technique is of no account because they are too lazy to acquire it. But the heresy that anybody can express himself spontaneously without having mastered, by previous practice, an articulate medium of expression, can not be too utterly condemned. Hawthorne taught himself to write prose, and Tennyson taught hiself to write verse, only through the process of ten years of self-seclusion devoted to the daily habit of practicing five-finger exercises; yet these accomplished artists are now sneered at by vulgarians who feel themselves impelled by innate "genius" to lift up a barbaric yawp which assumes a virtue in the blatant note of ignorance! . . .

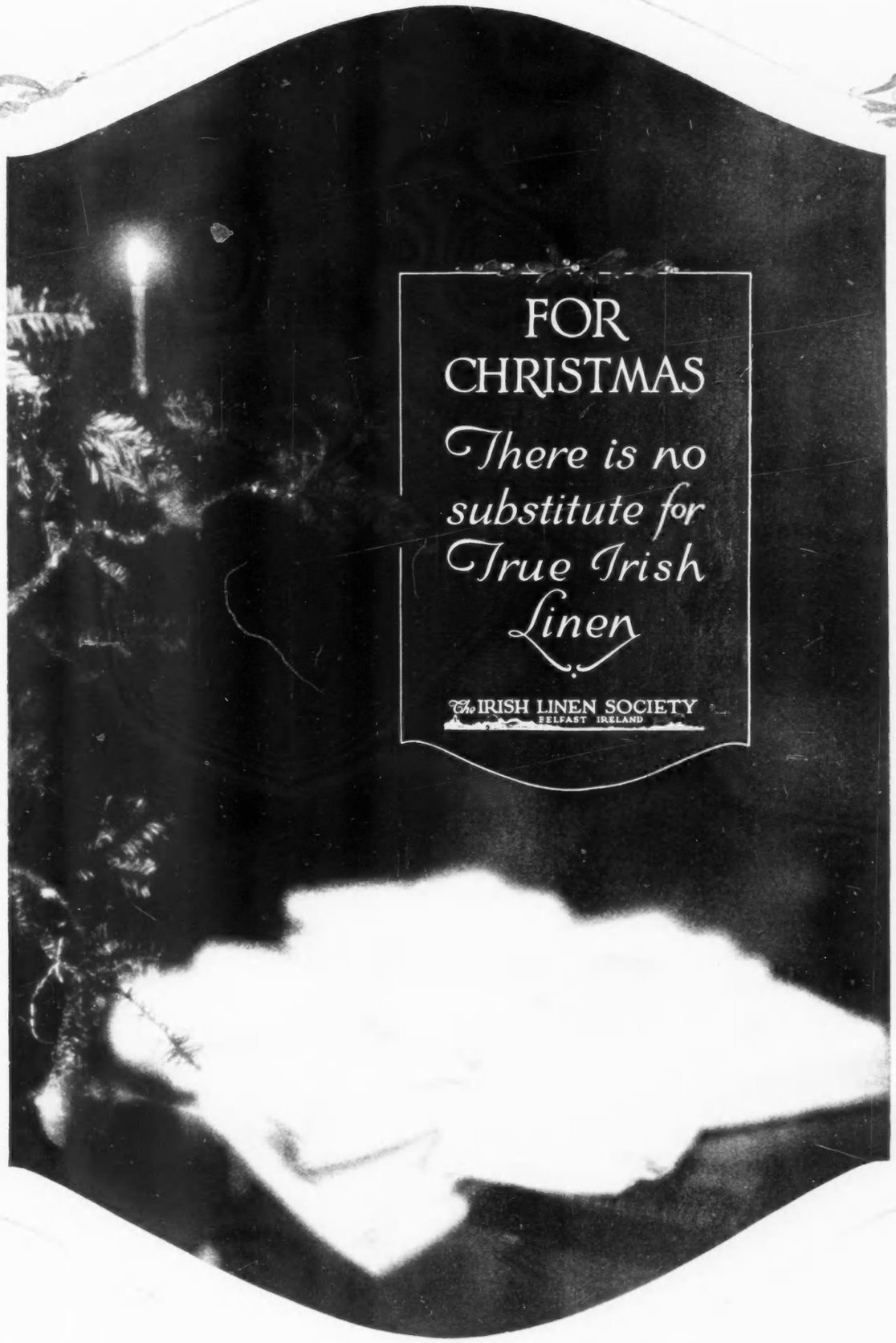
Yvette Guilbert has never been infected with this modern heresy. She has never been persuaded to assume that art is born, not made. Her entire lifetime has been devoted to a sedulous study of technique. The many things that she has learned have been acquired consciously by the process of long study and incessant practice; the great Yvette is far too wise to rely upon her unsupported personality to arouse an audience to laughter or reduce an audience to tears. But it is an axiom that anything that has been learned can also be taught; and no ordinary privilege is offered to the rising generation of apprentices when Yvette Guilbert announces, in the golden autumn of her years, that she is ready to transmit her art to students who aspire to follow in her steps.

A RARE OPPORTUNITY

Her classes might profitably be attended by every actor and actress who enjoys a current prominence upon our native stage. Though America now leads the world in painting, any of our native painters would leap forth to enjoy the privilege of serving an apprenticeship to Leonardo; and none of our native sculptors would hesitate to go to work, without remuneration, in the busy studio of Michelangelo. If our actresses and actors neglect to seize the present opportunity, the critics and the theatregoing public will know, in future years, that they were too proud to study. Speaking merely for myself, as an apprentice to the craft of setting words together, I wish to God that some great artist in the realm of literature would come to New York and offer a curriculum of personal instruction to any ambitious aspirant to his craft! How eager I should be to go to school again if Tennyson or Stevenson should come to the Hotel Majestic and should offer to teach me in person the basic principles of verse or the basic principles of prose! And if I were Mrs. Fiske—who is, perhaps, the greatest artist who recurrently appears upon the American stage of today—I should lose no time in seeking the personal tutelage of Yvette Guilbert in the little matter of enunciation.

The advantages that are offered by this institution to our native actresses and actors are too obvious to demand elucidation. A high priestess who has been acclaimed by many admitted celebrants at the altar of art is not to be neglected when she offers to shed a

(Continued on page 86)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THE LURE OF THE NILE-GOLD BAG

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Established 1878

THE SCHOOL OF YVETTE GUILBERT

(*Continued from page 84*)

little corner of her mantle to the most deserving of the army of aspirants that may be assembled to her call.

But Yvette Guilbert's newly inaugurated School of the Theatre is important not only to those who are actually engaged in the task of earning their livings behind the footlights of our commercial theatres. The surest way to develop an appreciation of any art is to serve an apprenticeship in the practice of that art. Most of us wrote sonnets in the days when we were still in college: the badness of these sonnets happily deterred us from any subsequent efforts to shine forth as poets: but at least we learned, at first hand, to appreciate the prowess of Rossetti. For my own part—speaking merely as "out of many, one"—I renounced the writing of easy verses for the current magazines after I had heard the double circling roll of that great phrase of Rossetti's,—"as the cloud-foaming, firmamental blue." . . . Anybody who could make a single line turn over twice by the mere expedient of obtruding a couple of "f"s and a couple of "m"s was much too clever for me to hope to emulate within the compass of a little lifetime. Forthwith, I deliberately ceased trying to be a poet and became a critic.

NOT LIMITED TO ACTORS

The art of the stage, which is even more fascinating than the art of literature, calls itself to the attention of many people who neither need nor wish to practice it for purposes of immediate remuneration. The conferences offered by Yvette Guilbert will be patronized by many of the sons and daughters of our moneyed aristocracy who do not need to earn a living on the stage, but who desire to embrace this means for increasing their appreciation of the theatre by studying the difficulties of the craft.

But, in the second place, this new school of the Theatre is important by reason of the great idea which it incorporates. Yvette Guilbert—in common with the giants of the Renaissance—believes that Art itself is single, although this central impulse seeks multiple expression through the media of many crafts. She believes, like Leonardo, that a master of one art must be a graduate student of them all. This standard of fundamental versatility was accepted, as a matter of course, in that high and far-off period when the world was born anew. Michelangelo was equally prepared to deliver, on demand, a painting, a statue, a sonnet, a feat of engineering, or a work of architecture. First of all, he was an artist; and secondarily, he was trained and able to express his art through any medium that might be called upon the carpet. As an engineer, he designed the fortifications on San Miniato; as an architect, he clapped a successful dome upon the failure of St. Peter's; as a sculptor, he made the memorable David from a discarded block of marble; and, as a painter, he swished a brush across the ceiling of the Sistine Chapel.

The basic reason why most of the actresses and actors who step forth to the footlights at the present time are incompetent to awaken a spontaneous response of recognition from student's of the stage who are not sufficiently decrepit to have lost their memories, is merely that these new, and passing, favourites have neglected, for the most part, to study the essentials of any art except their own. They may please the momentary public as accomplished actresses or actors; but they would cut a sorry figure if they were suddenly called upon to deliver a song, a dance, a recitation, or a pantomime. This is an age of specialization; and specialists are accustomed to assert, with airy confidence, that no artist needs a cognizance of anything that floats beyond the limits of his special craft. To reduce this proposition to more simple words, it would seem to be preposterous to ask the painter, Michelangelo, to execute a statue; it would be preposterous to ask the sculptor, Michelangelo, to undertake a painting; and it would be unfair to ask an architect so eminent as Michelangelo to lend his leisure to the writing of a sonnet. In reasserting the essential unity of all the arts, Yvette Guilbert affords a needed service to this generation.

AN INSPIRING MESSAGE

The high intention of her purpose in inaugurating this new School of the Theatre may be indicated, most quickly and most emphatically, by quoting her own words. In an unpremeditated letter to the present commentator—which was dated June 16, 1919—Yvette Guilbert expressed herself as follows. It is rather difficult to reduce to journalistic English the friendly and flowing French of this enthusiastic artist: but I shall, at least, attempt to translate a vivid message which should be welcomed as much by the readers of this magazine as by the writer of the present article:—

"Dear Sir and Friend,—

"A great piece of news! . . . your friend Yvette is about to open a School of the Arts of the Theatre, wherein everything that collaborates toward the histrionic art will be not only taught, but felt—I hope—by the students, as the Word of Plato was felt by his disciples. For there is something better and something more than mere mechanical technique in the art of the theatre; there is the development of all the arts, both cerebral and plastic. The intellect develops like the muscles; and a course of intellectual gymnastics is indispensable to the interpreter if he wishes to be genial. My students—I hope—will be actuated by that beautiful enthusiasm which is necessary in order that all their efforts may demonstrate to them the joy of living and may teach them to analyze life as true philosophers,—the multiple colours of our human sentiments being merely so many 'characters' of vices or of virtues, regarding which a great effort of critical study should be concentrated. We need a lofty science of the shades of human character, a supreme subtlety of comprehension, an extravagant acuteness of perception, a superior system of sentimental mathematics to count up the beatings of the heart of man! . . .

ANALYZING THE PART

"The ordinary actor is far from all of this:—for lack of intellectuality! . . . Lately, in San Francisco, it was absurdly curious—amusing even—to perceive the astonishment of my class of twenty pupils when they heard me expound, in due detail, the personality of an imagined character that they were expected to personify. They declared to me that never—according to their previous experience—had they been required to devote so much reflection to the fixing of a human soul! . . . The dramatic art, as taught by their professors, consisted—they told me—of repeating their lines with certain movements of the arms as gestures. . . . That was all!! . . . There was a major and a minor gesture, and two or three others; and that

(*Continued on page 88*)

Under the open sky, in the odorous
air of the orchard,
Bending with golden fruit, was spread
the feast of betrothal.

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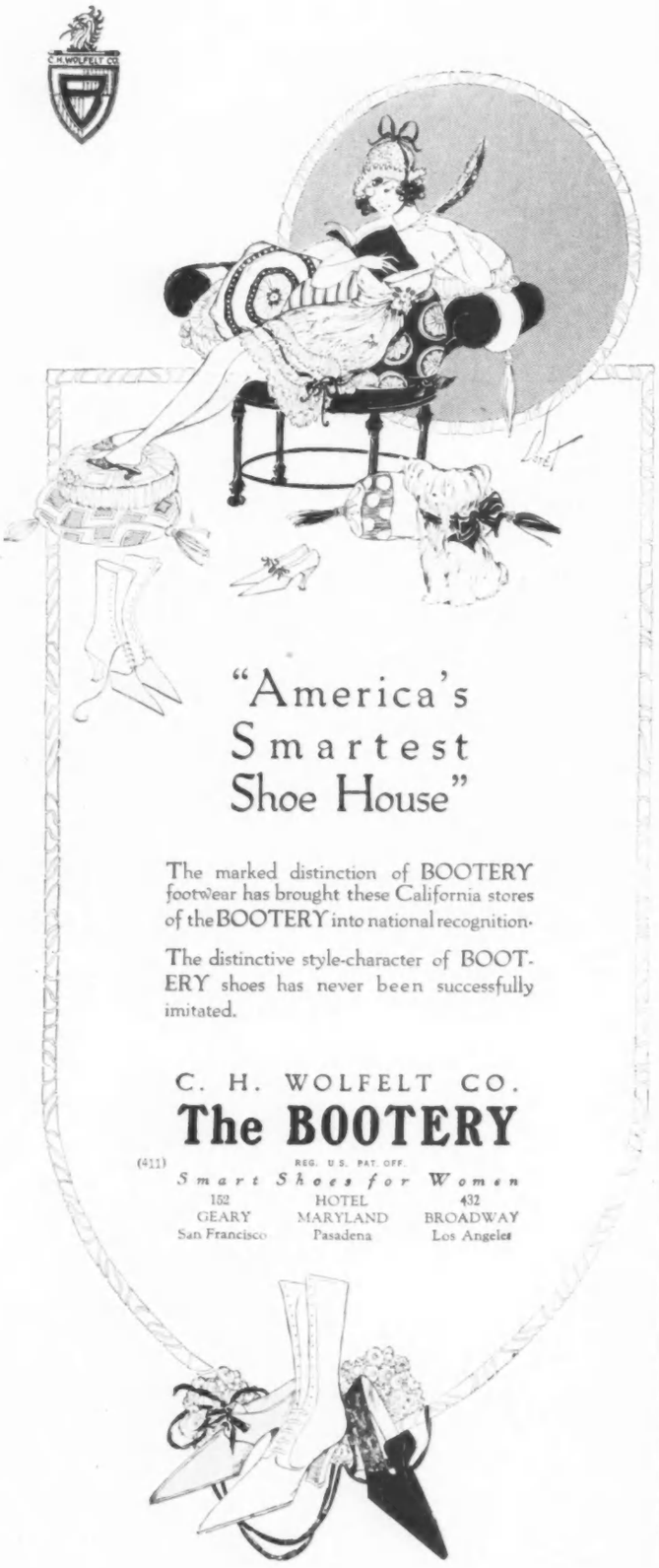

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THE SCHOOL OF YVETTE GUILBERT

(*Continued from page 86*)

was all! . . . No mental development, no analytical superiority, no psychology, no observation, no deduction; and, in each instance, a laziness of thought, a visible fatigue upon their faces throughout the first four or five lessons! . . .

"Then, little by little, a curious adaptation, a mystic comprehension, as if a moral revelation had forced them finally to perceive the enormousness of all they did not know! . . . And such a joy of learning, and such a curiosity, . . . awakened, vivid, creative even, . . . but *there*, despite all manifest defects of previous experience!

"This is why my joy is immense to trumpet an awakening to brains that have been dead. My school shall set its seal and its insignia on those who issue from its portals. They must be more than able actors: they must be, also, actors who are artists, and they must hold, in common with myself, a love for their art which shall cause them to assume with cheerfulness the heavy incumbrances conditioned by their choice to voyage forth upon uncharted seas. Those who are stupid or lazy will not easily become my apostles; but those who are able to develop their own souls will plunge eagerly into the ocean of my own enthusiasm, and will swim their way, according to the laws of daily labour, throughout a foam of joy and gaiety, enlivened evermore by an eagerness to learn everything in order to possess everything.

"Those who may succeed in this endeavour will become great artists,—no longer limited to a little branch, poor, confined to their own craft, and belonging to the routine of the past,—to an art become decadent, because it is merely partial and not total. The great Art of to-morrow will include within itself all the arts that are. The interpretative artist of to-morrow will be able easily—and very easily—to be, at the same time, not only an actor, but a singer, a dancer, a mimic, a painter, a decorator, a musician,—in a single word, an Artist! . . . A craftsman skilled and schooled in everything which may complete the education of the interpretative artist, —rhythm, colour, line, harmony, grouping, totality, spiritual exercise, body exercise, verbal cadence, body cadence, lessons in dramatic art, dancing lessons, studies in the values of shadows and of lights, music of the spoken word, music of the singing voice—inherent in each human being and capable of development in every individual—, myriad riches, in fact, that are hidden in the breasts of nearly all of us, and may be brought to light by students both gifted and enthusiastic! . . . We shall be able to multiply the resources of such students by the application of their aptitudes.

THE TRUE ARTIST IS VERSATILE

"Our prospective actresses and actors will be obliged to follow certain courses that may not seem immediately to pertain to their profession, but which, notwithstanding, may develop them into 'geniuses,' or great leaders of their art. They will be paid for their pains, for their excessive labours, by the multiplicity of cords strung conveniently upon their arc. Whenever they are called upon to put into practice any one of the arts, they will remember that they have been taught that common prowess which—forbidding subdivision—smiles widely, as a sun that never sets, upon the world-engirdling domain of Art.

PERIODS OF DIVERSION

"Certain evenings of relaxation will also be organized in the school, wherein journalists, poets, musicians, authors, painters, sculptors, and people of affairs may meet each other and facilitate the natural relations between the students of Art and those who are most eager toward furthering the eternal purpose of art,—which, in a single phrase, may be defined as a joyful representation of life.

"I have been so preoccupied with these preparations for my school that I have not been able to invite you to confer with me upon the subject of this beautiful institution. For this reason, I am writing to you. You are the first of my friends to whom this information is delivered. I desire to believe that, in the autumn of my years, I may succeed, in your young and generous country, in helping those who may wish to join their beautiful enthusiasm to my own!

"My hands in yours,

"YVETTE GUILBERT."

There is nothing that need be added to this spontaneous and self-explanatory communication. Madame Guilbert's insistence that all the arts are one, and that nobody should be regarded as a veritable artist unless he demonstrates a cultivated knowledge of many other crafts beside his own, calls us back across the centuries to that enchanted and enchanting period when a reawakened consciousness of art made the world once more a worthy place to work in. At present — to judge the portent frankly and fairly —we are fallen on evil days and evil tongues. Muddied upward to the eyes by our sitting in the slough of despond, we cry out for some Good Samaritan to lift us to our feet. Yvette Guilbert is one of the very few ambassadors from an older and a wiser world who are equipped to extricate us and to clear our eyes. Undoubtedly, her reason for founding her School of the Theatre in New York instead of in her native Paris is that such an institution is more needed in this country than in France. Madame Guilbert referred, in her letter, to the autumn of her years. It might be called an Indian summer, rather; for she is now at the very height of those artistic powers which it has taken her a lifetime to develop. There should be many, many years before her; and it is beautiful to welcome her among us for the years to come. And if she succeeds only in developing a single genius among her many pupils, she will bequeath a priceless gift to the coming generation before she goes the way of all good workmen and disappears beyond the golden west.

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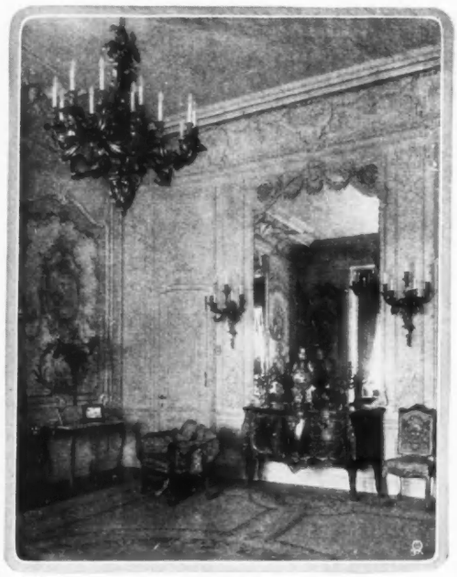

Tebbs

While other styles may lend themselves to adaptation, the Louis XV room is a perfect whole, to be taken in its entirety or not at all

REGENCY AND LOUIS XV

NOWHERE in all the periods of decorative furniture and furnishings are there to be found any so complete, so perfect in their art, or so sensitive to even a slight anachronism as are those of France in the eighteenth century. At no other time have furnishings so truly expressed the thought and spirit of a beauty-loving people or been carried to such perfection of each minute detail, that each might complete, and not mar, the ensemble. The silks of Lyons, the tapestries of the Gobelin, Beauvais, or Aubusson factories, the porcelains of Sèvres, the clocks, the candelabra, the garnitures of ormolu, all lent themselves to one master design.

No longer, as in seventeenth-century England, did the architect design the house, perhaps even to its fireplaces and wall panellings, while the cabinetmaker, following in his wake, carried out his own and often conflicting design in chair and highboy and sofa to furnish the room of the architect. In great contrast to this confusion of styles are the rooms of the French Louis where wall panels, mirrors, chairs, draperies, upholstery, even ormolu handles are all part of one harmonious whole and aid in carrying out a unified plan of decoration and a certain colour scheme for each individual room. Throughout the reigns of the Louis, art was liberally and extravagantly under royal patronage. Neither the time of the artists nor the expense of the court was spared in carrying out the most beautiful designs for her kings and famous court beauties.

FURNITURE REFLECTS LIFE

Characteristically, each period reflects in its decorative furniture the spirit of its monarch and his court. The heroic and magnificent splendour of Louis XIV is plain to read in the great salons of his day; the more effeminate and ease-loving spirit of the licentious period of Louis XV dictates a marked change from this sumptuous dignity; and greater refinement and more classic taste return with Louis XVI and Marie Antoinette, in the loveliest of all French decorative periods. Yet all these periods unfold so gradually and each fades into the next so imperceptibly that it is impossible to define their exact beginnings and endings. In the latter days of Louis XIV appear the curves so familiar in the furnishings and decoration of the Regency and Louis XV, while during the reign of Louis XV may be found the beginnings of that greater simplicity and finer taste which characterized the days of Louis XVI.

THE CURVES OF LOUIS QUINZE

The death of Louis XIV brought to the throne his great-grandson, the delicate child king Louis XV, too young to rule in person. In decorative furniture, there followed that transition period known as the Regency, when for eight years the effeminate brother of Louis XIV, Philippe d'Orléans, with his rouge pots and his perfumes, held the throne. Anne of Austria, it is said, desired a daughter. She must have found in her son Philippe many qualities which she might have prized more highly had he been the desired daughter. From the magnificence and splendour of the court of Louis XIV, with its architectural strength of the straight line, to the ease of the curve, from luxurious dignity to frivolity and extravagance in furnishings, the reaction followed that in the court. The place of the great halls and salons for magnificent entertainments was taken by many smaller rooms, and great importance was given to the boudoir. The handsome and stately chairs of Louis XIV gave place to the smaller lower-backed chairs, the very curves of which urged the sitter to abandon dignity for gracious ease. The very character of the Louis XIV chair demands that one sit formally and in state; it offers no invitation to graceful relaxation.

With the Regency, there came a greater suppleness in the design of furniture as a whole. The art of carving had now given place almost entirely to the decoration in bronze. The shell and rock designs superseded the acanthus-leaf of Louis XIV. It was the age of the greatest decorative artist of the century, Charles Cressent, who

(*Continued on page 92*)

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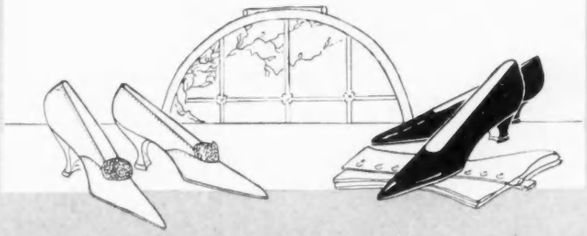

REGENCY AND LOUIS XV

(*Continued from page 90*)

ranked with Boulle and who, although first of all a master of work in bronze, gave his attention also to the beauty of the whole piece on which his ormolu was to be placed. His exquisite figures of women, thinly veiled or nude, beautified the furniture, especially the corners of tables just below the top on the curve of the leg, which followed that same cabriole line that was already in use in England in the late reign of William and Mary. The simple dignity of that Dutch-English furniture, however, found little favour at the gay French court.

The reign of Louis XV brought that period which has been called "the triumph of the curve in construction as well as in ornament," a triumph inevitably ending in the rococo. Characteristic of the change in spirit between this and the preceding reign is the fact that the Trianon, which was for Louis XIV a place of rest and relaxation from the round of receptions and magnificent entertainments of court, seemed to Louis XV so oppressive and elaborate that he had built the Petit Trianon, which became his chief residence. The magnificent and architectural state apartments of royal palaces were now divided into small *appartements*, or small salons and suites of rooms. The boudoir became of great importance in the social life of the day; this demanded in turn smaller and less formal furnishings, and elegance took the place of grandeur.

THE LOUIS QUINZE IDEAL

In the development of this new phase of French decoration, the royal patronage of the arts became ever more important, and the perfect lines of woman's form became the ideal of beauty. It became a period essentially expressive of frivolity and pleasure, with the bewitchment of the siren face in its design. The pursuit of pleasure was the aim of life, and all work was—even as it would seem to be today—an unmitigated evil to be shirked when possible. These were the days when the beautiful Marquise de Pompadour ruled the king and meddled ruinously in state affairs, while art and literature flourished under her patronage, as they did under the later influence of the Countess du Barry, who made and unmade even prime ministers until the death of Louis XV brought about her retirement from court. It was doubtless due in part to the very whims and fancies of these royal mistresses that the details and trivialities of the period became such charming works of art. They demanded of the artists of the court or royal works the most perfect creations that the mind of the artist could conceive and his greatest skill perfect.

DICTATORS OF FASHION

Nor did the plans of the Marquise de Pompadour stop within court walls. The famous Sèvres factory owed almost its entire existence to her, as well as the decoration of certain pieces of its porcelain. Even the beautifying of the boulevards of Paris and the Champs Elysées with trees occupied her attention, while her plans for the rebuilding of Paris itself were in part adopted and carried out, notably in the Place Vendôme, the Madeleine, and the Place de Louis Quinze. As dictators of fashion and taste the mistresses of Louis XV were of no small importance in his gay and distinguished court.

Seen from the other side, from the side of the people and not the gay court, these were the days of the great Voltaire and of Jean-Jacques Rousseau, the days when Marat was fanning the flames of that spirit which was to lead to revolution, when the famous Paris physician, Dr. Guillotine, is credited with the inventing of the ghastly machine of the French revolution which bore his name. It was a period with curious analogies with the period of Stuart kings of England a century or more before, a period when the rulers of the nation led a life of unbridled extravagance, dancing on the volcano of the growing madness of discontent which possessed the oppressed and misgoverned people, a period in which that most Stuart of the Bourbon kings, Louis XV, lived up to the motto "*Après moi, le déluge*," which characterized his reign as "*L'état, c'est moi*" characterized that of Louis XIV.

(*Continued on page 94*)

Tebbs

The shell form and the "C" curve are signs by which one may know the Louis XV decoration, and lightness, gaiety, and gracious ease are its first characteristics

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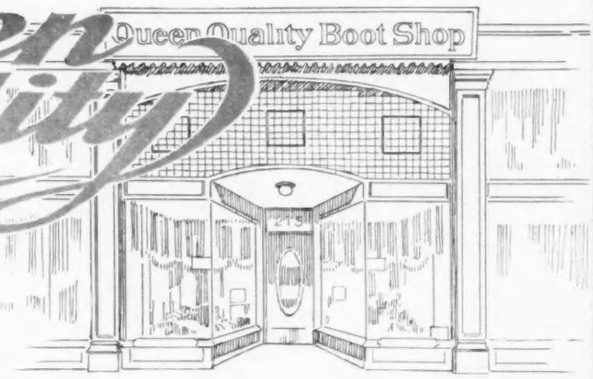

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Tebbs

The long sofa of light and delicately curving frame belongs to the best type of Louis XV furniture. Tapestries and painted panels lent brilliance to the soft-toned walls

REGENCY AND LOUIS XV

(*Continued from page 92*)

The decoration of the period reflected this life of frivolous effortless ease. A wholly new treatment of decoration, characteristic of the vanity of the court, came into vogue in the introduction of mirrors, not only as wall panels, but also as ceiling decorations where they were fitted into the pattern between delicate mouldings of the now famous "C" shape and introduced between the painted ceiling decorations. As for the decorative painters so important in the decoration of these periods, Watteau with his exquisite pastorals, his shepherdesses in court costumes, gave way to the more sensuous Boucher with his love scenes and his Arcadias lending colour to the pale toned decorations, Boucher who designed her costumes for Madame de Pompadour, painted her fans and her *cartes d'amour*, and, with an art the woman of to-day may well envy, her face. For Oudry, the fables of La Fontaine served as inspiration for tapestry designs which were woven and often appear as chair upholstery in the low-backed, short-armed chairs of the Louis XV salon, while parrots and farmyard creatures took the place of the classic winged horse and the lion, and appeared in circular or oval designs above the doors or wainscot panels.

THE "CHINOISERIE"

The interest in Eastern art, which began with Mazarin, was greatly increased in the time of Louis XV by the sending of an embassy with costly gifts to the Emperor of China, by way of encouraging trade in the East. For the Emperor received the gifts and the trade proposals graciously and sent in return many and rare gifts of the art of China to the Court of France, where Chinese dragons, pagodas, and waterfalls soon became popular, copied at first directly from the original, but later introduced into designs that were otherwise French, developing the *chinoiserie* so marked in the late Louis XV period.

Even in the days of Louis XIV, the Eastern lacquer, which was so greatly admired, was set into pieces of French make, while unpainted panels were sometimes sent to the East to be lacquered. But it remained for one (probably Robert) of a family called Martin, supposedly varnishers of coaches, in those days a no mean profession, to develop the art of varnishing in imitation of the Japanese lacquer to that perfection known to fame as vernis-martin. Whether the process was his own discovery or, as tradition says, learned from missionaries banished from Japan, is uncertain. Yet for twenty years, he held his secret. So beautiful was the result in its red and brown and gold and especially in the lovely green powdered with gold that Voltaire spoke of the pieces as,

"Ces cabinets ou Martin
A surpassé l'art de la Chine."

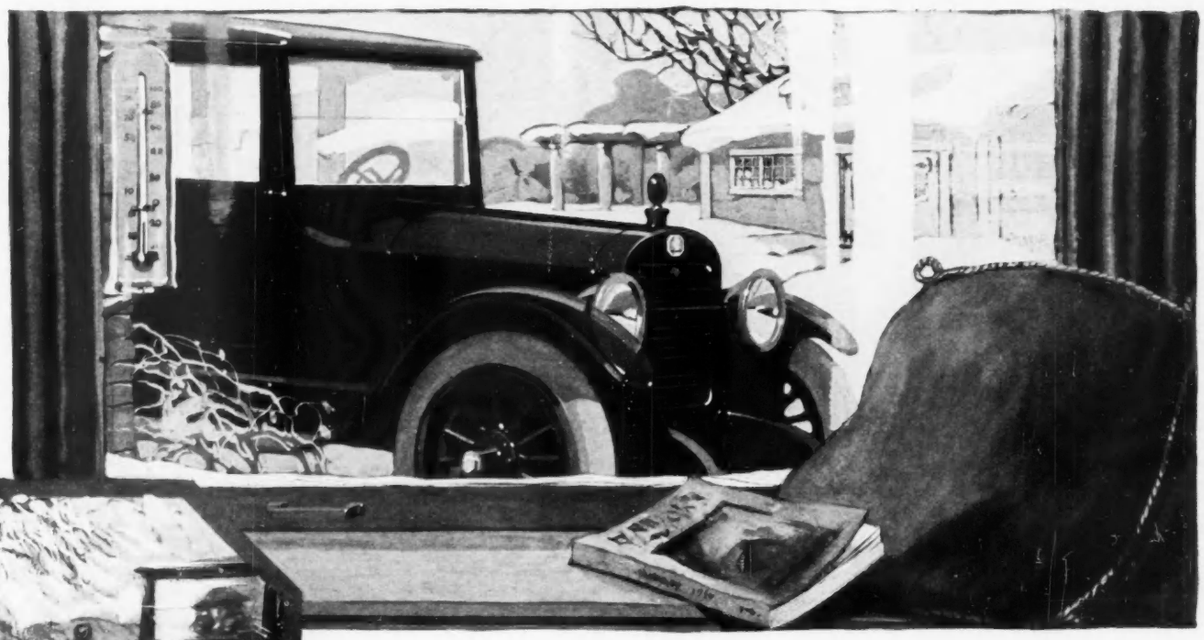
It is an art which may be seen at its best, brilliant yet delicate, in the little boudoirs in the Château de Chantilly. The colours most in favour were the pale tones with a great deal of gold and white. Into such backgrounds were introduced in vernis-martin at first Chinese subjects, but later designs after Watteau and Boucher. By this process, even the most delicate paintings could be done on furniture to complete a room harmoniously. Not only were there painted decorations in pictorial effects, but marquetry in natural, stained, shaded, and engraved woods, often upon a diaper patterned background, became more and more popular toward the end of the reign.

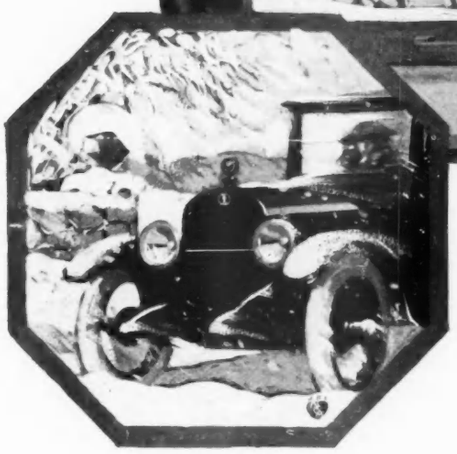
THE MOUNTS OF ORMOLU

Carved decoration was replaced in this period by elaborate ormolu decoration, seen to some extent in the Louis XIV period, which now often almost covered a cabinet or commode. Where these bronze mounts were not the prominent feature of the decoration, furniture was painted in light colours, of which cream, pale grey, soft blue, and green were favourites, or was decorated with marquetry. In the art of bronze work, Jacque Caffieri became sculptor to the king, while Meissonier

(*Continued on page 96*)

Columbia Six





Shutters That Defy Cold

The Mark of the Modern Car

All good cars must sooner or later be equipped with thermostatically controlled radiator shutters. For they have proven the most sensible, practical motor car improvement that has appeared since the advent of the self-starter.

The Columbia Six in line with its up-to-the-hour standards has them *now*.

You may have noticed them. On a zero day, perhaps, you have looked out from the cosy warmth of your living room and watched a Columbia Six glide along the frozen road—as quietly and smoothly as on a summer's day. Surely you have noticed the shutters then.

These shutters perform services the Columbia Six owner would never do without.

They eliminate hard-starting, slow warming up and running down batteries. They banish cold-weather make-shifts such as hood covers, blankets, cardboard protectors. When the day is cold, and the motor naturally needs to be kept warm the shutters close, keeping the heat in. When the day is warm, the shutters admit a breeze.

They function automatically, without the slightest thought or action on the driver's part. Automatically, they insure maximum motor efficiency—the smoothest of action—most miles per gallon, trim appearance the entire year 'round.

Surely they are the mark of the modern car. They make Columbia closed models true all season cars. For the motor, as well as the occupants, is protected from disagreeable, energy sapping changes in temperature.

Prices—Five-Passenger Touring Car, $1695.00; Four-Passenger Sport Model (Five wire wheels included), $1845.00; Two-Passenger Roadster (Five disteel wheels included), $1845.00; Four-Passenger Coupe, $2850.00; Five-Passenger Touring Sedan, $2850.00. *Prices F. O. B. Detroit*

For the Mechanically Inclined

The thermostat which controls the radiator shutters on the Columbia Six is a big, staunch, hardy mechanism.

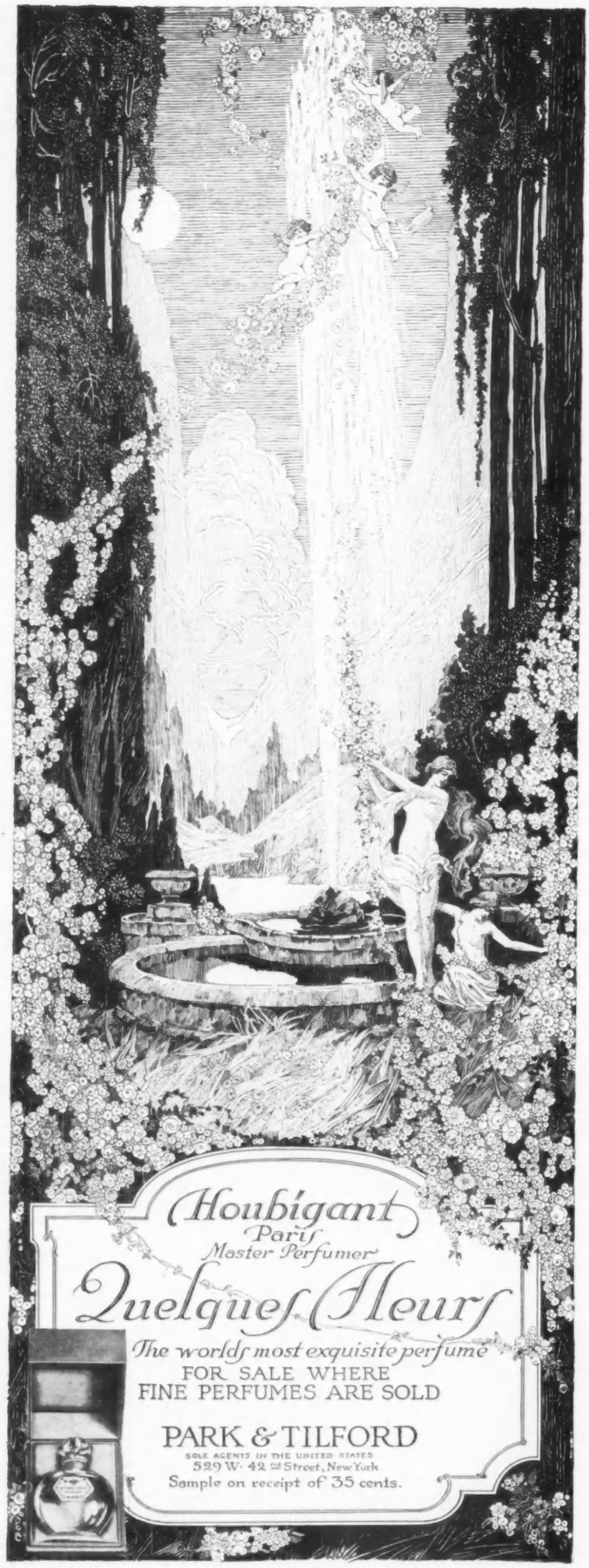
Note its size—nothing delicate about it. In fact, it's extremely powerful. It pulls the shutters closed or forces them open under any and all conditions.

The slightest change in temperature produces instantaneous response from it. Still, it is built with the same endurance that you find in all the famous units in the Columbia. Year in and year out, it performs dependably, without the slightest attention from the owner.

COLUMBIA MOTORS COMPANY
DETROIT, U. S. A.

Gem of the Highway

COLUMBIA SIX



REGENCY AND LOUIS XV

(*Continued from page 94*)

—Juste Aurele, not to be confused with the later genre and military painter of that name—bringing the decadent baroque style from his native Italy and idealizing it, became Director of the Royal Factories, a position which gave him a greater influence than any of his contemporary artists.

To these artists, the problem of decoration was that of the small *appartement* or suite of living rooms with its vestibule, its antichambers for servants and attendants, its salon, its small reception room, its bedrooms, and its wardrobe rooms according to the needs of its occupant. For each room, a distinct plan of decoration and a special colour scheme was worked out. The extensive modern use of decoration of this period has made the chief lines and characteristics of the style generally familiar. Not all these modern rooms, however, may claim success. Beautiful as the rooms of the period were and may be to-day, few rooms demand such delicate handling or are so sensitive to the least note out of keeping with their spirit. So perfectly were they designed that each detail was in itself a work of art and filled a definite place in the perfection of the completed scene.

THE PERFECT WHOLE

The delicate panelling of the wainscot was inset with mirrors and brightened with panels painted by the artists of the day, pastoral scenes by Watteau in which shepherdesses in costumes of the court figured, while fountains, cupids, trophies of love and war and the chase accompanied the themes of love by Boucher and the later delicate and lovely panels by Fragonard. Above these walls were the charmingly painted ceilings with groups of figures floating on a cloudy background across a sky of soft grey blue, a ceiling which was perhaps brightened by the interplay of mirrors among the painted ceiling panels, reflecting the soft low-toned French carpets or Oriental rues. Draperies were much used at the windows and were of soft colours and hung from lambrequins which were no longer straight, but were shaped and finished at the angles with points and tassels.

Furniture itself became lighter and took on a more nearly livable and intimate quality. The heavy armchair with its high straight back was replaced by a lower-backed chair of curving lines with short padded arms or the side chair entirely free from arms, but in which each curve of back or arm or leg broke abruptly, in Chinese fashion, against the next. It is an easy task to find in almost any piece the curve that follows the line of the letter "C" and to discover the shell in the decoration. Over and over again, it appears in the top of the chair-back, the front of the seat, the top of a mirror, the front of a mantle, in the woodwork, or in the ormolu design. Lighter cabinets and commodes in which the undulating curves are conspicuous became popular, and the joints were concealed and the weakness of the wood, when curved across the grain, was strengthened by the bronze mountings which so often nearly covered the pieces. It is at this period that many of the ornamental details of the later drawing-room appeared. The corner cabinets and the small tables became necessities, and sparkling crystal chandeliers lent beauty to the room, while clocks and candelabra, each frequently following in carved bronze the curves so characteristic of the period, were essential to complete the room.

Writing-tables and desks were highly in favour in the Louis XIV and Louis XV periods, and show the skill of the French cabinet-maker in combining the useful and the beautiful. Long tables, such as our modern library tables, were much in use and often had at one end the standing cases of drawers and pigeonholes for stationery. The gem of the whole period in furniture is probably the famous "*bureau du Roi*" of the Louvre, a cylinder-top form of desk which was later adopted by Hepplewhite and Sheraton in England.

FABRICS OF THE PERIOD

Even the fabrics, both for costumes and for upholstery and hangings, re-

(*Continued on page 98*)

Mattie Edwards Hewitt

The inevitable result of the overemphasis on curve and shell was the rococo style, and this ornate Louis XV console shows the beginning of that end

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Skookum
APPLES

MOST exquisite of all apples. Their beauty compels admiring attention. Their fragrance fills the room. You measure the full joy of living in their rich, rare flavors.

From the mountain orchards of the Pacific Northwest. Filled with healthful fruit-sugars, delicate acids and essential minerals. Their low cost per pound spells true household economy. Delicious in salads, desserts, etc.

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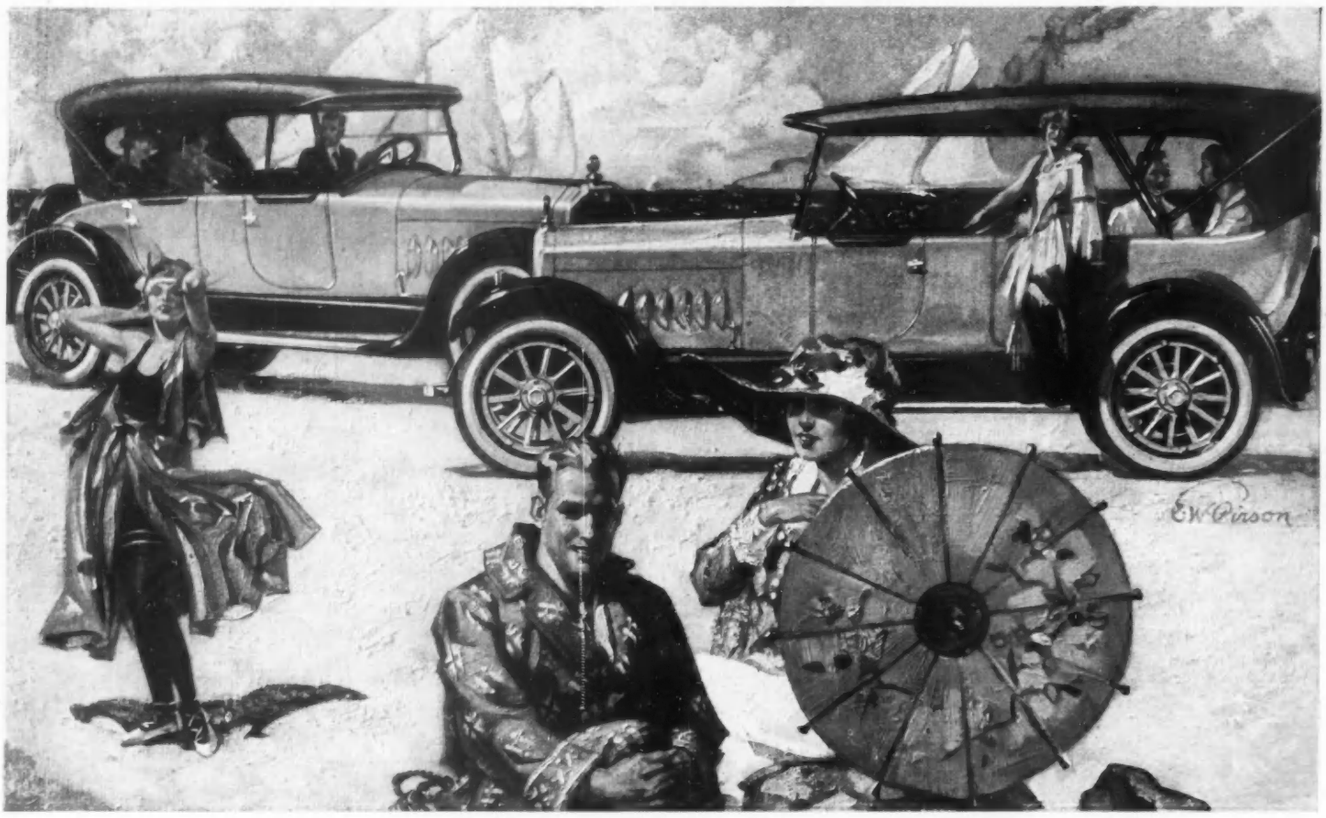
World's Largest Distributors of Boxed Apples

PEERLESS



NEW IN APPEARANCE, UNCHANGED IN ITS DISTINCTIVE PERFORMANCE

For four years the distinctive fundamental characteristics of the Peerless Eight have remained unchanged.

During all that time, the now famous Two-Power Range has steadily grown in substantial public regard. It is today, as it has been for four years, the one car of absolutely distinctive performance.

With its "Loafing" Range for soft, smooth, economical operation in ordinary driving, and its "Sporting" Range for unusual power and speed when needed, it covers the extremes of both the gentle and the rugged virtues in one and the same car.

The Peerless retains its distinctive performance unchanged except for minor mechanical refinements.

The body lines are modified to give new expression to the Peerless ideal of substantial dignity and beauty of appearance.

Touring, $2900 Roadster, $2900 Coupe, $3500 Sedan, $3700 Sedan-Limousine, $3900

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"Sleeve-Valve, the Motor that Improves with Use"

"WHAT would you do in case of engine trouble?"

"I don't know," says the owner of a Willys-Knight, "I've never had any."

For example: During the four years just ending, a Willys-Knight car owned by a Western business man, was driven more than 58,000 miles. In all that time he never once needed to open the motor.

In that record there is nothing surprising to other Willys-Knight owners.

They all know that their engines are the one type that *improve* with use.

WILLYS-OVERLAND, INC., *Toledo, Ohio*
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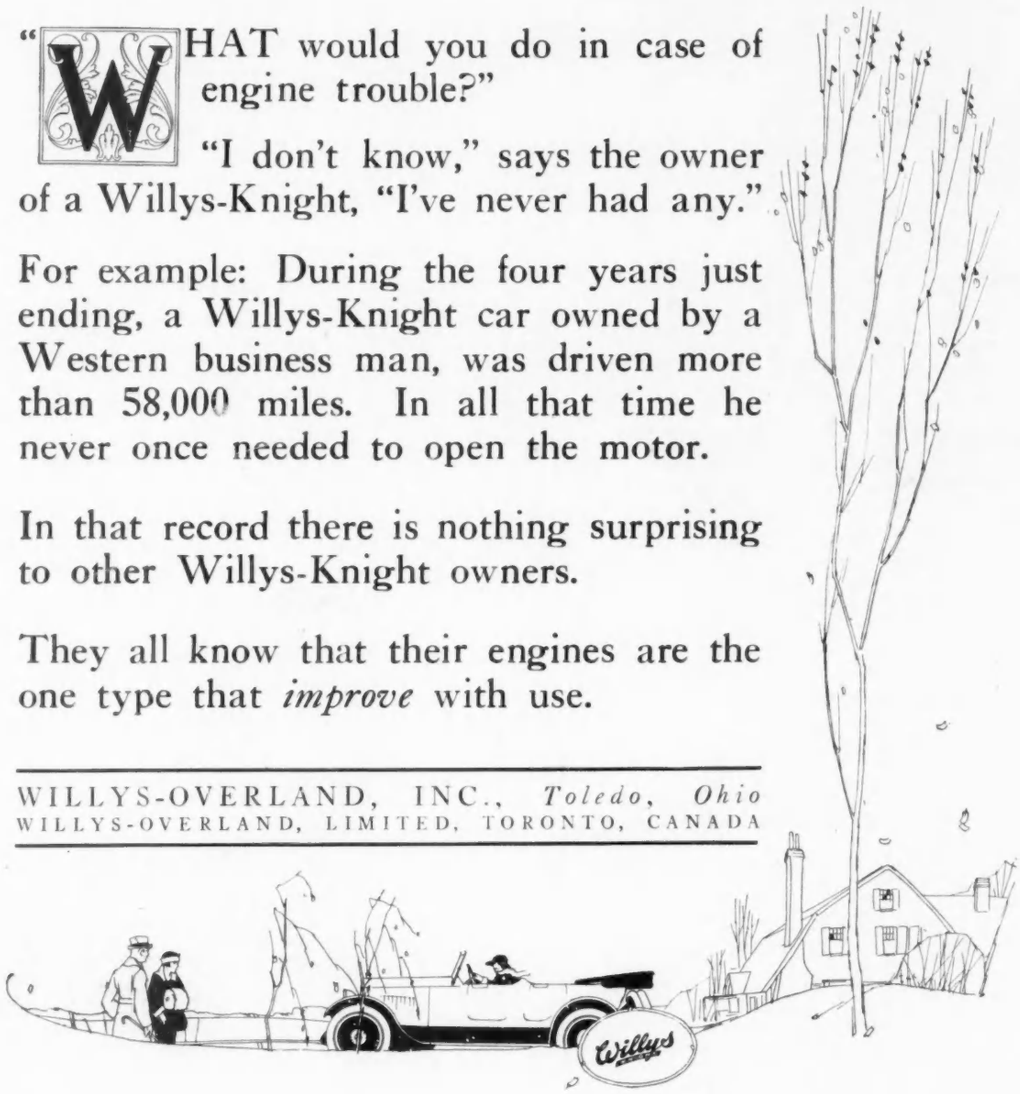

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Superb tailoring
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ESTABLISHED 19 YEARS

REGENCY AND LOUIS XV

(*Continued from page 96*)

flected the fashions of the day. In them are to be found the feathers of the coiffures, the floating ribbons in waving stripes across the goods, bow-knots, garlanded baskets and crooks, and flowered designs, all characteristic of the pastoral influence in decoration, while during the period of strong Chinese influence, Chinese patterns dominated the designs. Tapestry for chair coverings was finely woven in light colours and smaller floral design or with the Oudry design of birds and animals from the Fables of La Fontaine. The stripe so popular with Madame de Pompadour and the famous du Barry red were both in favour. Figured silks, brocades, and embroideries vied with tapestry as upholstery materials.

A typical suite of French furniture of the period consisted of from four to six light chairs, two to four heavier armchairs, two chairs with padded arms, and sides enclosed by upholstery work (bergère or shepherdess chairs), a couch, a *chaise-longue*, and various footstools. The frames were painted in some light colour touched up with gold or with some colour so delicate as to be scarcely noticeable at a first glance, and the workmanship was very fine.

THE ALL-IMPORTANT BEDROOM

Bedrooms were usually hung with the same materials as were the beds. Even here, ceilings were painted and mirrors were introduced into a scheme which was most popularly one of gold and white woodwork, although all kinds of woods and colours and bronzes were much used. The bed was still most often placed in a niche or alcove which was arranged as a part of the architectural scheme of the room. Even yet, beds were crowned with plumes, and though alcove beds still held first place in the hearts of the French, sofa beds and the *lit de duchesse*, so similar to our modern bed in construction, were in use. Beds called *"à la Turque"* and *en ottoman* were popular; even the iron bedstead of the present day made its first appearance. It is not possible to imagine such a bed in its present-day utilitarian ugliness in the midst of a lovely and perfectly appointed room of Louis XV days. Nor is it necessary to strain the imagination in such an effort, for its ugliness in that day was rendered invisible by profuse overdraping which completely concealed the hard metal frame.

INGENIOUS DEVICES

Various of the cabinet-makers of the day devoted themselves to making mechanical furniture, chairs that could be taken to pieces and tables with springs. They even went so far as to design at the Petit Trianon, at Choisy, and at Bellevue, tables which might offer a suggestion for the sorely tried mistress of the present-day household. They were tables so arranged as to dispense with the service of visible servants and in themselves were called *servantes*. Each dinner guest was provided with his own small table upon which he wrote his needs. At a signal the tables disappeared through openings, trap-doors as they were, in the floor, and soon reappeared set with the proper fare.

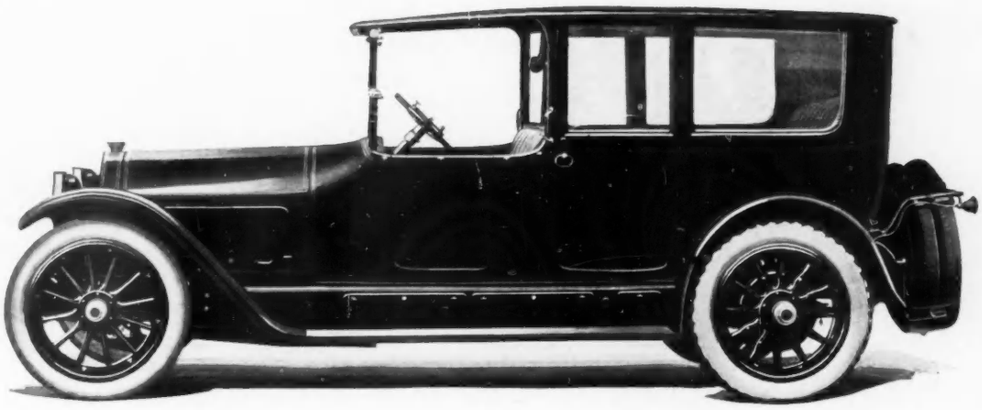
Toward the very end of this reign of such rare and sinuous grace, there appeared one of the greatest carvers in bronze that the world has ever seen, Gouthière, whose work is even better known and carried to greater perfection in the reign of Louis XVI than in that of Louis XV. It was Gouthière who, if we are to believe his own assertion, first used the beautiful "dead gold" finish which is so lovely in the old French brass work.

The furnishings from the period of

(*Continued on page 100*)

Mattie Edwards Hewitt

With this period, boudoir and bedroom became the most important rooms in the house, and many and delightful are the versions of the day-bed



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Other Outfits, in wide variety, at higher prices, and equally desirable.

Brill Brothers

BROADWAY AT 49th STREET

STERLING SILVER

OF DISTINCTIVE CHARACTER AND DESIGN

ALSO A NOTABLE STOCK OF THE CHOICEST PEARLS, PRECIOUS STONES, JEWELRY, WATCHES, STATIONERY, SILVER PLATE

TRADE MARK R STERLING

REED & BARTON
ESTABLISHED 1824

THEODORE B. STARR, INC.
ESTABLISHED 1862

JEWELERS AND SILVERSMITHS

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And the fit will be as exquisitely correct as the smartly-simple design and trimming which she has already approved.

For Mohawk Silk Underwear is made by specialists in silkcraft with a generation's training in producing silk products that, of necessity, must fit accurately and beautifully.

The same skill and experience that won a quality-reputation for Mohawk Silk Gloves are your assurance of perfect design and flawless finish in Mohawk Silk Underwear.

Look for the Mohawk Label

Mohawk
SILK UNDERWEAR
As good as Mohawk Silk Gloves

REGENCY AND LOUIS XV

(*Continued from page 98*)

Louis XV have long been very much in favour in the modern drawing-room, and for such use, they have a charm and distinction in which is combined a spirit of hospitality and a certain artificial beauty. They do not demand the stately apartments of the furnishings of Louis XIV, but are adapted to smaller rooms and more intimate surroundings, as in their own French days at court they were the decorations of small salons and boudoirs and the delight of the court ladies.

In many of the earlier periods, it has been not only possible, but often more desirable to combine certain pieces of one style with those of another and from them to evolve a room which was of no one period, but was harmonious and distinctly livable and modern. Just in this point lies the difficulty in adopting the furnishings of the Louis XV period. So individual is the period and so sensitive in all its design that it is almost impossible to introduce with it pieces from any other time or country, without introducing a jarring note. To be a perfect room, one that starts out to be Louis XV must keep to its original intention without digression or addition, even to its clocks and vases and candlesticks. On the other hand, certain of the simpler pieces of the period may, if one is careful and sensitive to discord, be introduced in a room which lays no claim to any one period. Among these pieces, the safest ones to try in such combination are the long writing-tables, the simple upholstered seats, the small tables, and the simpler cane-seated chairs. The wisest course with Louis XV decoration, however, is to have a room entirely and completely of the period or not to attempt it at all.

The next article of this series will deal with the work of the great English cabinet-maker, Chippendale, in whose work are to be found many of the details of the furniture of Louis XV days.

DRESSING ON A LIMITED INCOME

(*Continued from page 67*)

fect back and front, while a narrow belt of braided black silk cords forms the belt, thus holding the plaits in place and marking a semi-fitted waist-line. The sleeves are long and tight to the wrist. This design would be quite as lovely in charmeuse as in cloth, and may be made for $165.

Navy blue or black gabardine combines with black silk moire ribbon to make the unusual one-piece dress sketched at the upper left on page 67. The bodice is softly draped about the waist, fastening at the back, and has long tight sleeves finished with turn-back cuffs of the ribbon. A biblike collar of the black ribbon finishes the neck of rather low cut. Just below the bust-line at either side begin moire ribbons which hang as if outlining an apron over the straight simple skirt and are lightly tacked to it. At a cost of $150, this gown may be made to order.

For the frock which appears in the sketch at the lower left on page 67 is suggested a fine quality of henna coloured wool velours. This design suggests the coat-dress so greatly favoured in Paris last spring. It hangs perfectly straight and is decidedly fitted, almost tight in line. The seams are effectively placed at either side of the skirt and are heavily stitched, so that the cut is emphasized with the utmost effect. A narrow belt of the material marks the waist-line. An undervestee and collar of crêpe de Chine in a rich cream shade are used, and tiny pearl buttons fasten the vestee, leaving the opening of the neck to one's own discretion. The set-in sleeves are loose and wide at the wrists. This gown, which adopts a fashion more suited for the matron than the young woman, will be made to measure for $150.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, suggest patterns, and recommend dressmakers who will sew by the day. Vogue will cut a pattern of any costume shown in this department in this issue at the special rate of $1 in size 36; other sizes, with pinned patterns, $5.

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The Medium Vamp Length — The
Fuller Toe — The Instep Strap

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add to the delight of afternoon tea on board ship. Preferred by those going abroad to any other gift. Each box is neatly filled with DEAN'S Celebrated Cakes and those dainties not procurable after sailing. DEAN'S package ensures long sustained freshness of the contents.

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No. 172—An unusually attractive hand-made night dress made of fine French batiste in Empire effect. Trimmed with very fine real Irish lace and hand-made eyelets, run through with ribbons. May be had sleeveless or with kimono sleeves especially cut for comfort and wear. Square or V neck. Price. $10.00

No. 603—Smart hand-made Camisole, made of French sheer batiste, trimmed with side Irish beading run through with ribbon edged with Irish picot. Slip overhead. Price..... $1.95

No. 413—Envelope Chemise—Charming hand-made envelope chemise made of sheer French batiste, elaborately trimmed with a band of hand embroidery and fine real Irish lace. Price..... $9.75

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These models are on sale at your favorite shop in your own city. If you cannot obtain them write to us and we will forward upon receipt of price.

SEEN *on the* STAGE

(*Continued from page 57*)

in which this damnatory label is posted on the products of such an academic author as Mr. Percy Mackaye. Yet they reveal not only a keen appreciation of American life, but also a reverent regard for the records of American literature. Amidst the hurly-burly of Times Square, Mr. Thomas has always managed, somehow, to find leisure to secede from the city to the nation and to bathe in the recuperative bath of America at large.

"Palmy Days" exhibits an appreciative recollection of Bret Harte which—as the Spaniards would say—is *muy simpatico* to any reader of the records of American literature. This latest play by Mr. Thomas might reasonably be called—in accordance with his earlier formula—by the name of "California"; for it recalls to memory that adventurous and somewhat hypothetic El Dorado which offered a new subject matter for that great pupil of Dickens who was destined to become, in turn, the teacher of Mr. Rudyard Kipling. The times and places of the stories of Bret Harte have become more credible in reminiscence than they used to be in the immediate light of actuality; and any author should be lauded who is able, in these desultory days, to remind us of the magic launched originally by one of the great story-tellers of our native literature.

"PALMY DAYS"

"PALMY DAYS," by Mr. Augustus Thomas, is not an "important" play, in the ordinary sense. It conveys no "message," and it reveals no "theme." It merely tells a very simple story that might have happened in that fabled California which was imagined, half a hundred years ago, by Bret Harte.

The scene is an isolated mining camp,—Lone Tree by name. The central character is an elderly miner known locally as Kaintuck. This mellow and senescent person has a happy habit of quoting Shakspere on every occasion that affords an opportunity for philosophic comment. The piece is timed within the presidency of the all-but-forgotten Buchanan; and we gradually learn that this rhetorical adventurer in the gold-fields of California had formerly been employed as a "dresser" for Edwin Forrest. We learn also that, after he had married an actress, the domestic life of the hero had been disrupted by a passage of infidelity.

The elderly Kaintuck—by virtue of his luck in discovering "pay dirt"—is now the acknowledged leader of the Lone Tree camp; and when his youthful partner—who had been selected by a draw of cards in the national game of poker—falls in love with a little dancing-girl in a visiting theatric troupe, Kaintuck does everything within his power to dissuade his inexperienced pal from throwing away his life in an ill-considered infatuation for an actress. Not till later does Kaintuck discover that the dancing-girl of the mining camp is his own long-lost daughter. Then follows an effective scene of recognition between father and child, which is succeeded, a little later, by a still more appealing passage of understanding between heroine and hero.

"Palmy Days" conveys no "message," and, by this token, must be regarded as a less ambitious play than "The Witching Hour" or "The Harvest Moon" or "As a Man Thinks." It merely tells again a very simple story that has long been accepted as traditional in the records of our native literature. In the process of repeating this well-remembered narrative, Mr. Thomas has obscured the conventionality of the undertaking by tangling the threads of the pattern and burying the framework beneath an accumulated mass of what is called, in the theatre, "local colour." In this particular instance, the sum of the parts seems greater than the whole. The narrative is true enough, the characters are true enough, the reminiscence of Bret Harte is undeniably authentic; and yet no passage in the piece is so appealing as the memorable last act of "The Copperhead."

The central character of Kaintuck in "Palmy Days" is rendered with mellow unction by that experienced actor, Mr. Wilton Lackaye; and the part of the appealing little girl is depicted still more charmingly by a very youthful actress of extraordinary talent, Miss Genevieve Tobin. This young artist will bear watching in the years to come. Her present performance is as fresh and lovely as the opening lines of "The Canterbury Tales."

"ON THE HIRING LINE"

"ON THE HIRING LINE," by Harvey O'Higgins and Harriet Ford, is developed from one of the most amusing ideas that have ever been employed in our American satiric drama. It would seem that the mere exposition of this idea would be entertaining in itself; yet, for some reason or other, the audience does not begin to laugh actively until the second act, and the success of the comedy is thereby imperilled.

Sherman Fessenden, who lives in a New Jersey suburb, has long suffered from the usual difficulty of keeping servants in his house. They come like water, and like wind they go. His domestic plight is made more difficult by the fact that his second wife—a former actress—wishes to move back to New York and, for this reason, secretly encourages the successive servants to leave. At last Fessenden hears of a criminal case in which detectives had been secretly planted in a house, disguised as domestic servants. He immediately calls up a detective agency, and, regardless of expense, hires a male detective and a female assistant to serve in his house as butler and cook. He knows that they can not leave unless he chooses to discharge them; and he is happy in the thought that he has solved the servant-problem.

The new butler and cook are installed in the household at the outset of the second act. They do not know the reason for their employment, but they assume that they have been sent for to secure evidence for a divorce suit. By snooping around and overhearing many half-completed conversations, they soon assemble a sufficient amount of circumstantial evidence to disrupt most of the happy homes in the neighbourhood. Thus Fessenden's imaginative solution of the servant problem reacts against himself and several of his friendly neighbours, until he is finally convinced that, when there is nothing to detect, it is better not to have detectives in the house.

An actor named Sidney Toler contributes an exceedingly amusing performance of the butler-detective who is forever unearthing evidence of what does not exist; and one reason for the comparative failure of the first act is that Mr. Toler does not appear upon the hiring line until after the curtain has been lifted for the second time. It seems a pity that, after the services of this engaging actor had been secured by Mr. George C. Tyler, the authors had not been encouraged to

(*Continued on page 104*)

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SEEN *on the* STAGE

(*Continued from page 102*)

work him into the first act. This suggested arrangement might have been accomplished by an easy exercise of technical ingenuity. Excellent performances of other parts are contributed by Cyril Scott, Laura Hope Crews, and Robert Hudson.

"BUDDIES"

"BUDDIES," which is enormously successful, must have been a very easy piece to write. After the armistice, a squad of American doughboys is billeted in the barn of Madame Benoit, in a little town of Brittany. Their hostess has a lovely daughter, Julie Benoit. Julie, as everybody knows, is soon loved ardently by a private nick-named Babe, and loves him in return; but Babe is too bashful to declare his love and to ask her to marry him. Forthwith appears a villain who pursues the heroine. Against his wiles she needs a man's protection. Therefore—since Babe is too modest to propose to her—she asks a bolder private, nicknamed Sonny, to pretend that he has become her fiancé. Sonny agrees to do this, for the sake of all concerned. An hour later, the billet of the squad is visited unexpectedly by a girl from Brooklyn, to whom Sonny is actually betrothed. The remainder of the comedy records the usual series of alarums and excursions.

This little story is so traditional and so conventional that one wonders why that veteran author, Mr. George V. Hobart, should have ventured to retell it. Yet the result of the endeavour is evidently pleasing to the public. The author is manifestly aided by the very fine acting of Roland Young in the rôle of the over-bashful Babe, and by the appealing personality of Peggy Wood who contributes a fresh and eager zest to her performance of the rôle of Julie. Donald Brian, in the part of Sonny, dances well and acts well enough. The piece is pleasantly interrupted, now and then, by the singing of incidental songs; and these incidental lyrics soar far above the average, not only in their notes, but also in their words. Both the music and the text of these delightful lyrics were composed by Mr. B. C. Hilliam. This is a new name in the theatre. Mr. Hilliam has never been heard of in the past: he should be heard from, often, in the future.

"THE LUCK OF THE NAVY"

"THE LUCK OF THE NAVY," a melodrama by Clifford Mills, was imported to the Manhattan Opera House after a run of nearly two years at the Queen's Theatre in London. Popular melodrama is, from many points of view, an amusing type of entertainment, whenever it is good of its kind; but "The Luck of the Navy" is, unfortunately, a very dull example of the type. It begins with a prologue which shows, in three successive scenes, the interior of a submarine beneath the sea, the rising of this vessel to the surface, and a battle between an anchored section of the British fleet and an overflying Zeppelin. But, since these mechanical marvels are exhibited before the audience has been privileged to meet the characters that are destined to be involved in the subsequent melodrama, they arouse no reaction of human interest. It is obvious that the presentation of these effects would have been much more impressive if it had been deferred until a time when the audience had already become acquainted with the hero and the villain.

The first two acts of the play itself are laborious and dull. Only in the third and final act is the movement of the melodrama quickened to the tempo of excitement. An excellent performance of the villain is rendered by that experienced actor, Mr. J. H. Croker-King; and a youth named Patrick Ludlow contributes also an ingratiating performance of a young and inexperienced midshipman.

THE WINTER GARDEN

THE new entertainment at The Winter Garden, entitled for convenience "The Passing Show of 1919," is scarcely distinguishable from its many predecessors. But one performer makes it memorable. This artist is James Barton—the so-called "hoofer" recruited from the outer regions of "burlesque"—who suddenly received an opportunity to advance himself to prominence on the occasion afforded by the first of the well-remembered Equity shows at the Lexington Theatre. This master of *grotesquerie* is endowed by nature with a perfect sense of time in conducting the rhythmic oscillations of his pliable body, and must therefore be accepted as a veritable artist. A passage of sheer beauty is also contributed by the athletic Rath brothers,—George and Dick. These athletes exhibit their astounding feats of strength with a perfect sense of rhythm and in a manner that is adequately reminiscent of Roman sculpture. In a few moments, they make many classic statues of themselves upon the stage; and this achievement must be recorded as a positive and very interesting addition to the contemporary art of sculpture.

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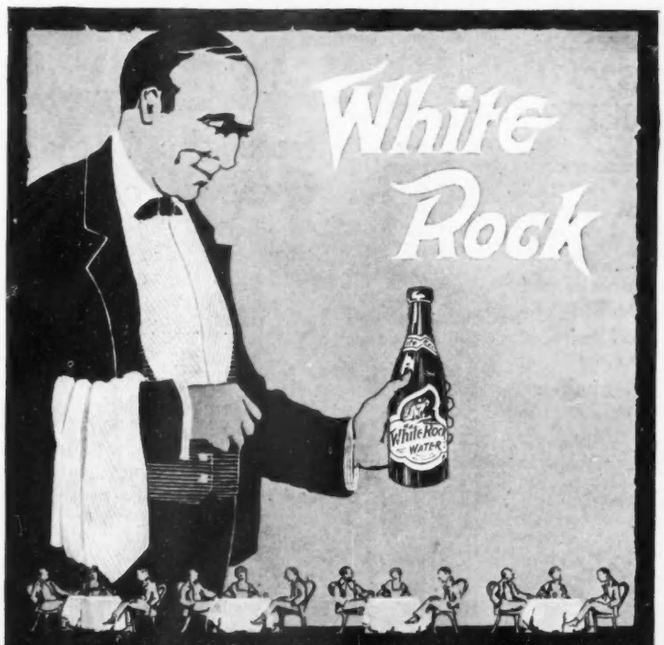

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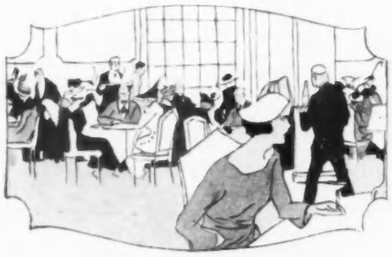

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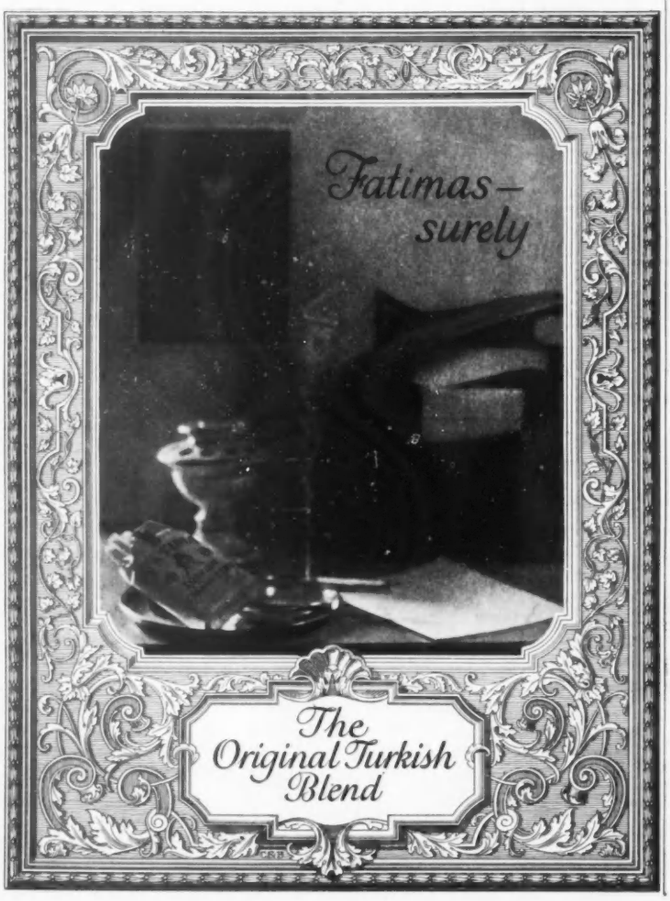

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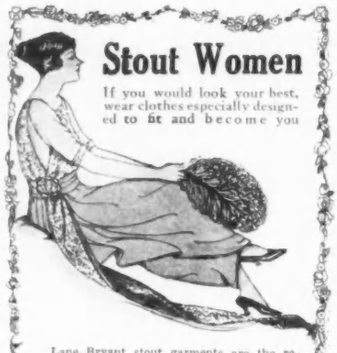

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